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Photo: Danny Feld

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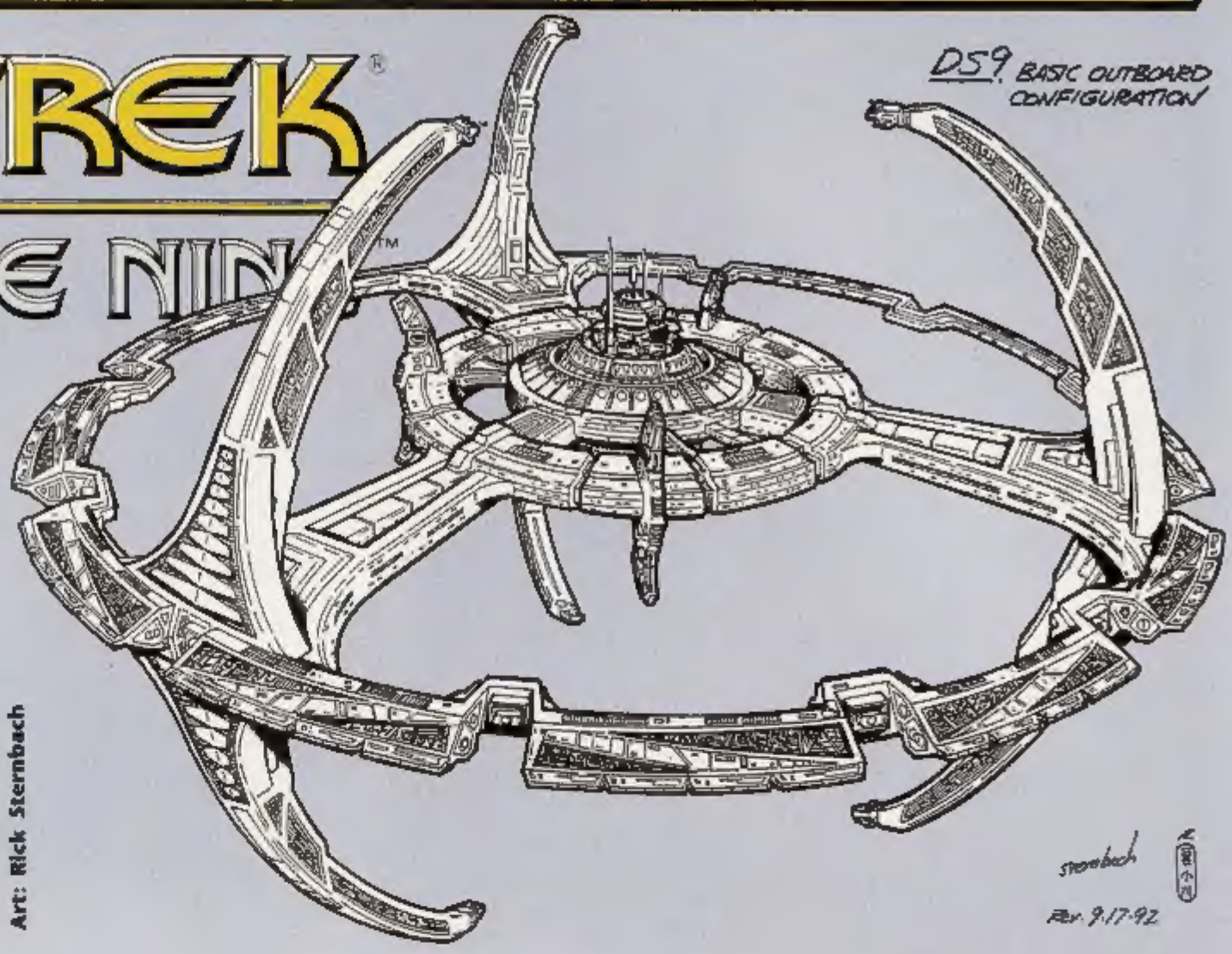

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Each issue, in the pages of this ongoing *OFFICIAL STAR TREK: DEEP SPACE NINE* Magazine, you'll be able to take a behind-the-scenes look at the space station and the people—both alien and humanoid—who toil there. Look for interviews with the series' creators, writers, directors and key creative personnel...intriguing profiles of the actors who bring the characters to life...specially prepared episode synopses...colorful pin-ups, posters and designs...a dash of reality amid the science fiction fantasy.

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By MARC SHAPIRO

On Location

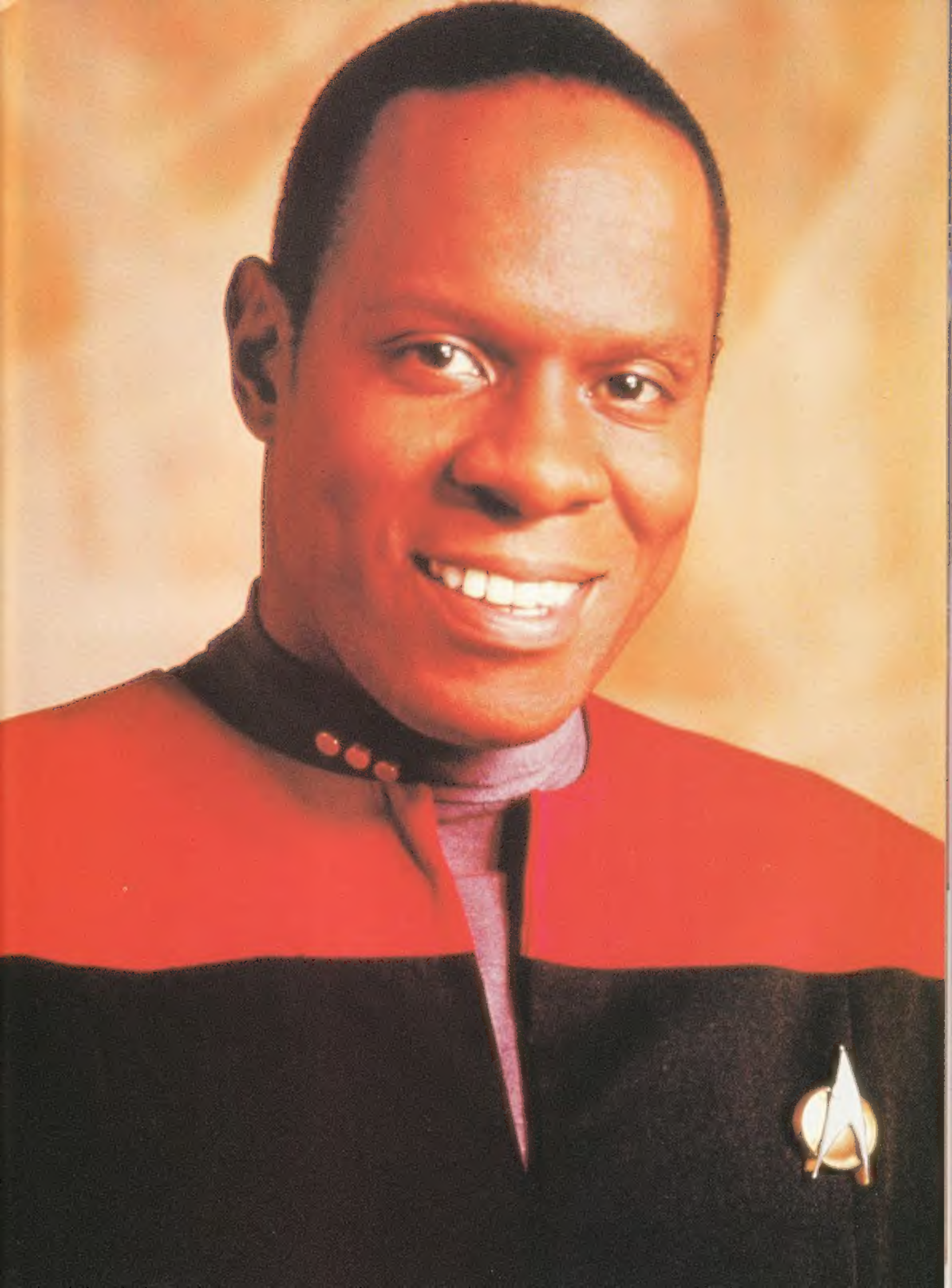
"OK, people!" says director Paul Lynch as he crosses the *STAR TREK: DEEP SPACE NINE* space station command set. He doesn't miss a step as he clambers down a simple staircase, across an electronics-laden second level, past an energy well and up another staircase to his director's chair, situated at the far end of the circular set.

"Let's have a rehearsal."

Avery Brooks, who plays Starfleet Commander Benjamin Sisko, enters the set, followed by Colm Meaney, who, as Chief Operations Officer Miles O'Brien, takes a hefty promotion to this new assignment and this set nestled on Stage 4 of the Paramount lot. It's a set that, even if you know nothing about this third variation of the *STAR TREK* myth, reflects something new. A series of bulkheads,

Commander Benjamin Sisko (Avery Brooks) is a man of action who gets impatient with too much talk. Haunted by his wife's death, his is still a life framed by tragedy.

catwalks and cramped computer-paneled walls, the set smacks more of classic *TREK*'s primitive TV days than the highly-functional, but sanitized, Bridge of *STAR TREK: THE NEXT GENERATION*. Windows stare out of circular ports into a star-studded universe that appears more fuzzy and irregular than clear. The color scheme is cold steel in need of a paint job, or at least a good scrubbing. If *DEEP SPACE NINE* were a car, it would be a Ford with too many miles on it.



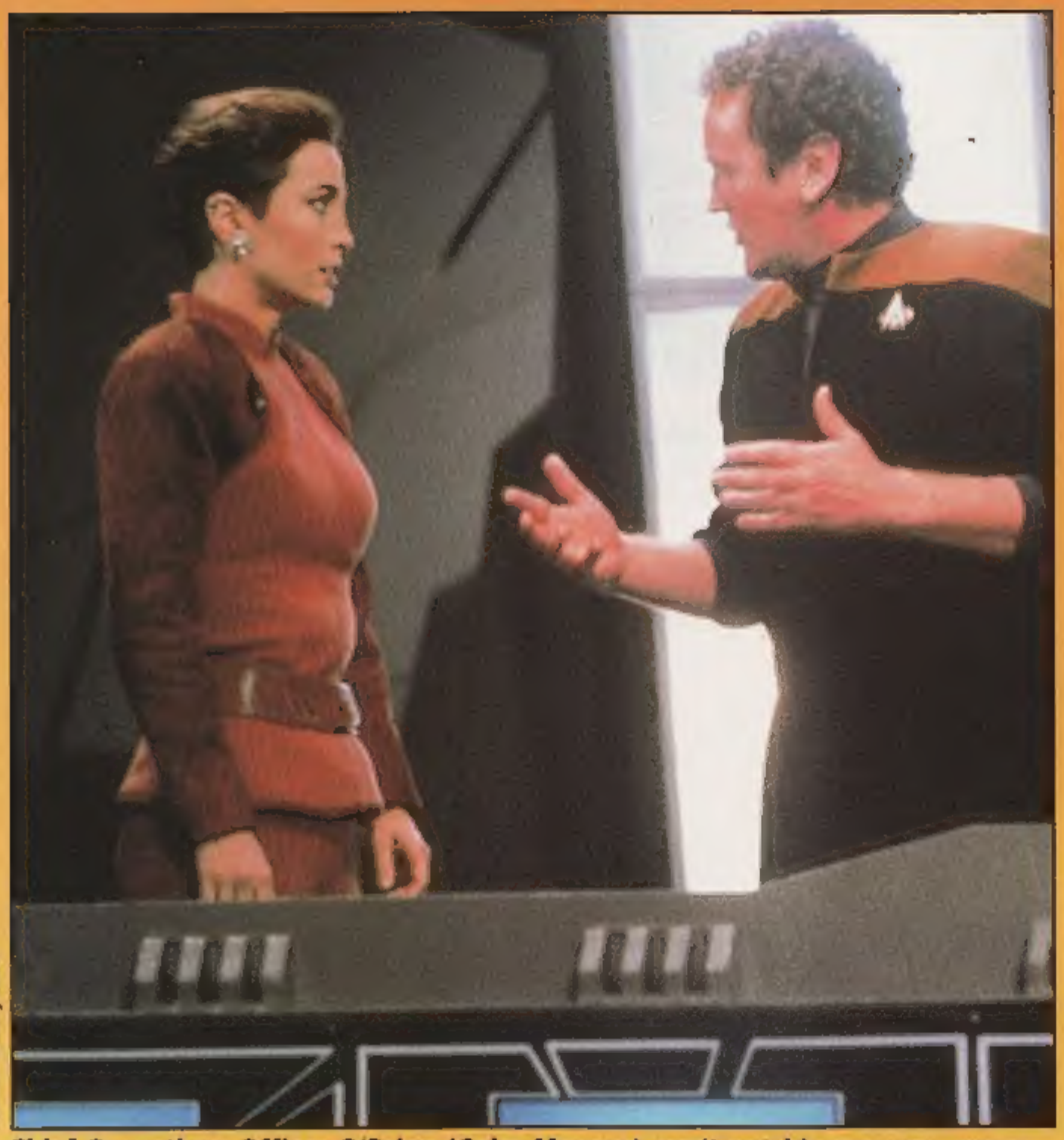


Photo: Danny Feld

Chief Operations Officer O'Brien (Colm Meaney) can't get his message across to First Officer Kira Nerys (Nana Visitor) in the *DS9* episode "Babel."

"My gut feeling is that Gene would be jumping up and down," declares the director as he awaits the set-up. "This is definitely a *different* take on what Gene spawned, but I think he would love it."

STAR TREK: DEEP SPACE NINE takes place in the same 24th Century time period that contains the exploits of *STAR TREK: THE NEXT GENERATION*. The new show focuses on the aftermath of a centuries-old battle between the Cardassians and the Bajorans. The Cardassians take over Bajor and then retreat during Starfleet's involvement, nearly destroying the planet in their wake. The Bajorans subsequently apply for membership in the Federation, and a Starfleet occupation force is placed in a space station near the planet in a sector of space designated as *Deep Space Nine*.

Laws may change, but to Security Officer Odo (Rene Auberjonois), justice is justice. An enigmatic shape-shifter, he seeks clues to just who and what he really is.

Lynch spots something he doesn't like and retraces his steps to where Brooks and Meaney stand.

"Let's take it from where you walk in and walk out," says the director, who's taking his second tour at the helm of *DEEP SPACE NINE*. Lynch retreats to his position, as Brooks backs off into an entry way and Meaney leans against a computer bank. At the director's signal, Sisko enters. O'Brien acknowledges him, saying, "Unfortunately, plenty of replicators around this space station need looking after," as he mops his brow.

"Are you all right, Chief?" Sisko asks.

"It's a bit warm," responds O'Brien. "The environmental controls must be acting up again."

O'Brien starts away.

"Please send my regards to Mrs. O'Brien. Jake tells me she's a wonderful teacher."

"She's flower units about the lad as well."

"What was that you said?" says Sisko.

"I said she's quite fond of the lad." A bewildered look on O'Brien's face. He turns, enters a nearby Turbolift and sinks in confusion to the next level.

Lynch pilots the scene through several takes and minor modifications before finally getting what he wants. The crew, many of whom are veterans of *STAR TREK: THE NEXT GENERATION* and thus familiar with what comes next, immediately breaks down the lights and cameras for the requisite close-ups and different angles on the scene.

Brooks and Meaney retreat to their dressing rooms for a quick script check, passing Nana Visitor, a.k.a. First Officer Major Kira Nerys, who is fresh out of makeup and ready for a scene to be shot later this morning.

The scene is part of the episode entitled "Babel," in which an unknown virus inflicts the space station crew with a bad case of the incomprehensible babbles. "Babel" is the fourth episode (including the pilot) in a *DEEP SPACE NINE* that, so far, is asking more questions than it's answering. For instance: Can this third incarnation of *STAR TREK*, from the creative minds of Rick Berman and Michael Piller, really have the much-advertised "hard edge" and yet retain a *STAR TREK* audience that has been fed a largely-sanitized, non-confrontational classic *TREK* and *NEXT GENERATION*? Can the integrity of *STAR TREK* survive a raw, gritty, down-and-dirty show whose sets include a bar, a space casino and a brothel? Will *DEEP SPACE NINE* collapse under the largely-ignored Prime Directive? And that question most often asked: What would Gene Roddenberry think?

Odo's (Auberjonois) shape-shifting ability provides the inhabitants on board *DEEP SPACE NINE* with a strong sense of security.

Photo: Danny Feld

The space station is located near a wormhole (essentially a shortcut to a distant part of the galaxy), which makes it an ideal stopover point for alien space travelers.

As Sisko, Brooks heads up the *DEEP SPACE NINE* cast as a no-nonsense leader whose wife was killed in a bloody encounter with the Borg (as hinted in "The Best of Both Worlds" on *NEXT GENERATION*). Nana Visitor plays former Bajoran terrorist and First Officer Major Kira

Photo: Kim Gottlieb-Walker

Science Officer Jadzia Dax (Terry Farrell) appears to be pleased with her new workstation.

Photo: Kim Gottlieb-Walker

With the likes of Odo (Rene Auberjonois) and Quark (Armin Shimerman), "there's more opportunity for drama and conflict" aboard *DS9*, says Lynch.

Nerys. Meaney transports over from *THE NEXT GENERATION* as the space station's new Chief Operations Officer. Terry Farrell portrays Jadzia Dax, a joined-species life form known as a Trill (the species introduced in the *NEXT GENERATION* episode "The Host") and the crew's Science Officer. Rene Auberjonois is Odo, the shape-shifting Security Officer. Dr. Julian Bashir, a specialist in multi-species medicine, is played by Siddig El Fadil. Armin Shimerman portrays Quark, a mischievous Ferengi bartender, and Cirroc Lofton plays Jake Sisko, son of the Starfleet Commander.

Director Lynch, who has helmed five episodes of *STAR TREK: THE NEXT GENERATION* ("The Naked Now," "11001001," "Unnatural Selection," "A Matter of Time" and "The First Duty") and who expects to follow "Babel" with at least another four first-season assignments, is candid in stating that *STAR TREK: DEEP SPACE NINE*, with its character conflicts and an emphasis on hard science and inconsistent integrity amid a less-than-perfect technological environment, is the natural progression for Gene Roddenberry's creation.

"You have to grow. You can wear out staying with one concept, and that's what everybody is beginning to feel on *THE NEXT GENERATION*. You can only push something so far before you have to change. With this show, we've set up a whole new set of conventions. Because we're confined to the space station, there's more opportunity for drama and conflict. I feel the hard science-fiction elements are being played up more on this show, the aliens are more interesting and varied and the special FX are more interesting.

"This is primarily a hard-edged family show," he continues. "It has a much tougher edge than the original *STAR TREK* series or *THE NEXT GENERATION*. But while it's quite different, *DEEP SPACE NINE* is also, in many ways, quite the same. All of Gene's moral requirements are upheld in this show. If we've done anything, we've *expanded* on what Gene created."

Lynch is called back onto the set to supervise the shot turnaround. This provides an opportunity to tour the additional sets spread out across the two stages that make up the *DEEP SPACE NINE* universe. Around the corner from the space station set sits a long, forced-perspective corridor that's similar in many ways to the *NEXT GENERATION* passages, but looking just a bit more used and slightly less pristine.

That tone continues across a short alleyway and onto an adjoining set. The Promenade's winding road takes us past Quark's club, where gaming tables, a bar and assorted tables and chairs sit silently amid a jagged, irregular architecture that appears cut straight out of a Batcave-like design. Walking further, there's a booth-like candy store, overflowing with jars of who-knows-what. Further on is the infirmary, a spartan room of tables and shelves, where Dr. Bashir and others will perform alien medicine on otherworldly patients. Up two steps to the security office, where Odo presides over his own brand of futuristic justice.

A transfer from the *U.S.S. Enterprise*, Chief of Operations Miles O'Brien (Colm Meaney) must now keep a jerry-rigged space station working even as things constantly fall apart.

The tour ends and returns to the space station set as Lynch wraps his close-ups on the previous scene. Brooks disappears, and Visitor checks out her marks for the upcoming sequence in which she must confront the terror of O'Brien's babbles. Meaney, who has the majority of tongue-twisters this day, wanders the set, talking to himself, in an attempt to get a mind-boggling load of gibberish straight in his mind. He passes an assistant with a script.

"Birds close receptively," or words to that effect, says Meaney. "Is that right?" The assistant checks the script, adds a minor correction that only makes the dialogue more bizarre. Meaney repeats it several times.

"Thanks," he says, as he wanders off babbling to himself.

The director, meanwhile, is busy positioning two extras at either end of the set, the better to add depth to the scene. "You start your walk at this point and stop at the console. Then, you'll notice how strange he's acting and stare in concern."

Visitor takes her place at a bank of computers on the level below, where Meaney, as the scene begins, will continue in his downward mental spiral.

"Action," yells Lynch.

O'Brien hangs concerned at a computer. Kira looks up at him. "Chief, are you all right?"

He mumbles a semi-coherent response. She climbs the nearby stairs to his station and says, "I suppose now is not the time to tell you, but three of the replicators are out." Meaney responds with incomprehensible babble. Her eyes grow wide. "I was only joking." He babbles further. "I don't understand!"

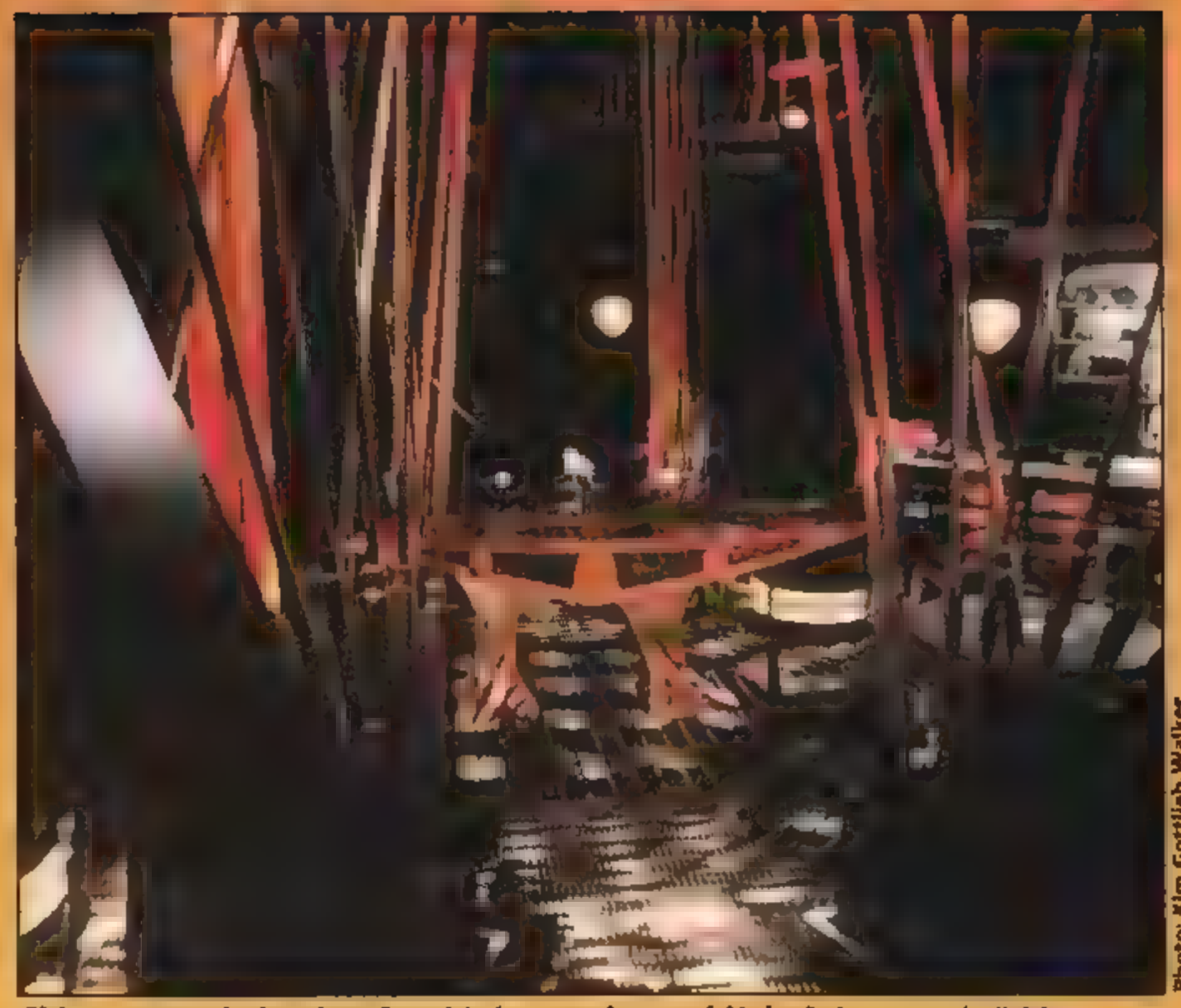


Photo: Kim Gottlieb-Walker

Shimerman admits that Quark's bar, casino and Holo Suites aren't "things you would normally find on the *Enterprise*."

He turns to walk away, frustration etching his face. The First Officer's concern deepens. "No! Wait!" He babbles once again, enters the nearby Turbolift and strikes a disconsolate pose as the lift takes him down.

The scene is repeated again and again and, finally, to Lynch's satisfaction. Next up, more close-ups and camera and light placement.

Photo: Danny Feld

Rick Berman told me I would be wearing one of the most minor makeups on the show," says Visitor during this break in the action, "and I thought, 'Great.' Then, he told me it would be an elephant's trunk and I went, 'Oh, my God! How am I going to be this strong woman when all anybody sees is this elephant's trunk?' "

Visitor, to make her point, crinkles her nose, accentuating the ribbed appliance on its bridge, the distinguishing feature of a Bajoran. But the actress explains that she quickly got beyond her facial attachment and found much to enjoy about Kira, whom she describes as "a character with a lot of potential.

"Kira's a strong woman. She has had some slips of judgment in the past, but she's dedicated to something bigger than herself. Issues are important to her; so are her people."

And it is these latter two traits, explains Visitor, that has seen her character through some dramatic changes in the first four episodes.

"Kira's a strong woman," says Visitor. "Issues are important to her; so are her people."

"The big change so far has been in her perception of the role that the Federation plays in the governing of her world. In the pilot, she has a lot of resistance to the Federation coming in. But once the wormhole is discovered, she's forced to adjust her opinion. By the second episode, she's already in a situation where she must choose and, at this point, will always be walking a fine line."

Fresh from Starfleet Medical, Dr. Julian Bashir (Siddig El Fadil) is a multi-species specialist with dreams of the adventure on the frontier, out where heroes are made.

Visitor claims that the easy part of playing this character rests "in the clear emotional attachments she has to things that she considers important.

"She's also very aggressive, as are all Bajoran women, and that's where the

Photo: Kim Gottlieb Walker

Although Quark offers the best in *DS9* entertainment, Shimerman notes, "You would be surprised how much of my dialogue begins with 'I want.' "

d fficulty n p ay ng her comes in. I'm constantly on guard against having Kira come across as a man. Her strength is a *woman's* strength, and I'm working very hard on making that strength come across that way."

V sitor's assessment of the first few weeks of filming comes out n bursts of "long hours," "lots of specia FX and makeup" and "doing very important scenes at 3:30 in the morning."

She continues, "One of the b g pluses is that we re a wonderful cast of actors who come from different places, and yet we've been able to form an all-important trust with each other w'thin the first few weeks. That trust doesn't usually happen this fast in a show ike th s one, and the fact that it has is making everybody's life much easier."

Visitor returns to the set, the close-ups are shot and, shortly thereafter, it's lunchtime on *DEEP SPACE NINE*

Armin Shimerman is no stranger to *STAR TREK*. He played a talking box in "Haven" and a Ferengi in "The Last Outpost" and "Peak Performance." But when he was asked to sign on ful time as the *Deep Space Nine* bartender Quark, the actor, hav ng unch in his trailer and in full Ferengi face, remembers getting a bad case of FX shakes.

"It scared the bejeezus out of me that I would have to dea with sitting in the makeup chair and all the baggage that comes with that kind of role on a week-in, week-out basis," he confides. "When it got down to the wire, I decided to have long chats with Jonathan Frakes, Patrick Stewart and, in particular, Michael Dorn about the makeup question. They all pretty much convinced me that the makeup process would get streamlined as the show went on, and that the chance to play the character would outweigh the nuisance factor."

Science Officer Jadzia Dax (Terry Farrell) is a Trill, a "joined" species. The host's youthful beauty masks the age-old wisdom of the ancient symbiont living inside her.

Quark, perhaps more than other *DEEP SPACE NINE* characters to this point, is taking full advantage of the absence of the Prime Directive and an environment where aliens and humans alike live by their own code.

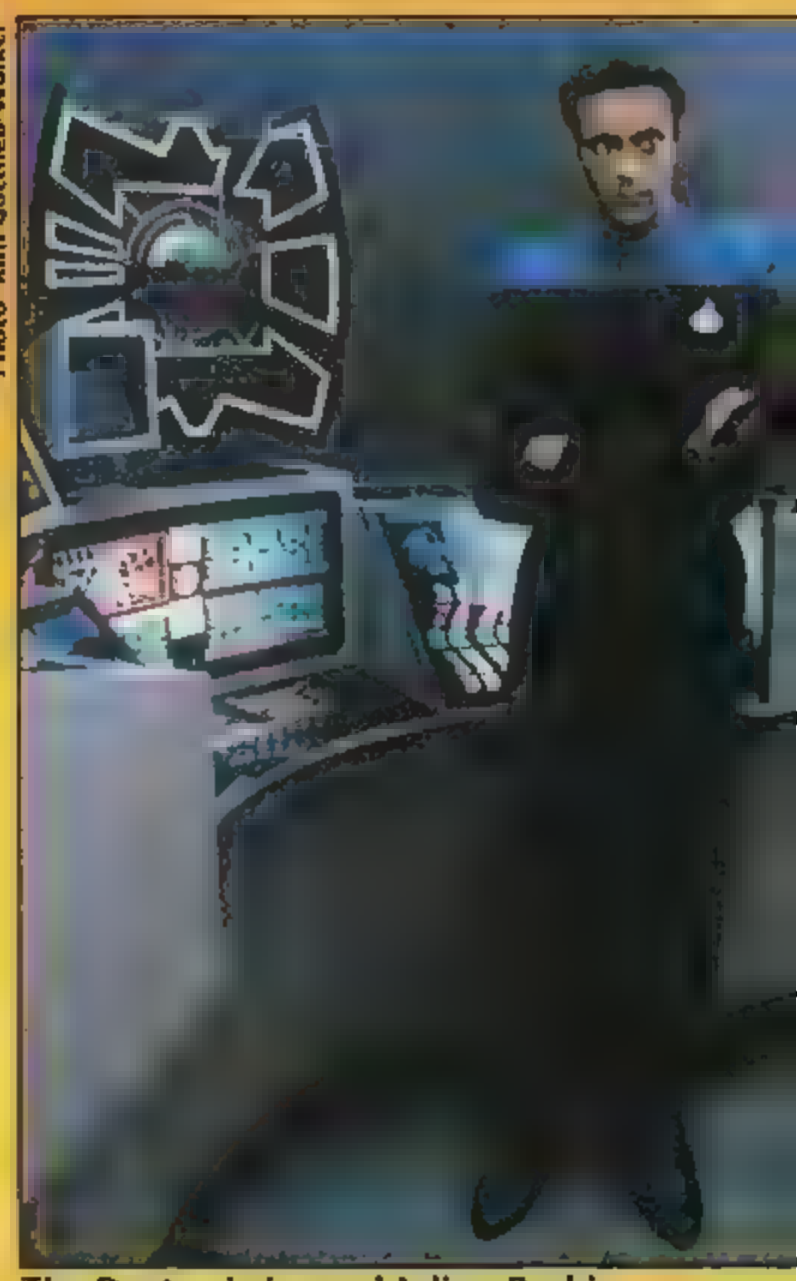


Photo: Kim Gottlieb Walker

The Doctor is in, and Julian Bashir (Siddig El Fadil) awaits adventure aboard *DEEP SPACE NINE*.

Commander Sisko (Avery Brooks) heads *STAR TREK: DEEP SPACE NINE*, which "Babel" director Paul Lynch describes as "a hard-edged show."

Photo: Danny Feld

"The Ferengi I played on *THE NEXT GENERATION* started out being quite a villainous species. Quark, at this point, is quite comical, but I'm hoping as the show progresses that the stories will bring back the threat. I would like nothing better than for Quark to go bad. Because of the show's non-sanitized nature, the potential for his doing bad things is definitely there."

Especially when you stop to consider that this particular Ferengi seems to be the alien in charge of vice on the space station. "Not only do I run the bar and the gambling casino," Shimerman explains, "but I also run the Holo Suites upstairs that can offer sexual encounters. I don't think these are things you would normally find on the *Enterprise*. In the early scripts, these things are barely touched on, but it's suggested that there's a little bit of a red-light district and that people are having a good time upstairs."

Shimerman, who has high hopes that future scripts will give more insights into the Ferengi race, feels like he's in the perfect position on *DEEP SPACE NINE*.

"I'm in makeup, so *nobody* will recognize me when I go shopping," he laughs. "And I don't have to get my mouth around a lot of techno babble like the rest of the cast. In fact, most of the things I have to say are greedy. You would be surprised how much of my dialogue begins with 'I want.'"

When Michael Westmore leaves the Paramount lot on Friday night, the first thing he does is pray he doesn't get a midnight call for an unexpected creature makeup that's needed yesterday.

"I spend the weekend watching a lot of football and going out to eat," says the *STAR TREK* makeup honcho. "I really need those two days to rest and fire myself up for the week to come."

Jake Sisko (Cirroc Lofton), the Commander's son, a boy whose mother died in space, doesn't remember life on Earth. For him, growing up on *DS9* won't be easy.

Westmore is revealing his non-*TREK* schedule while sitting on the bulkhead of the space station set, still deserted during the lunch break. It's a rare moment away from his makeup shop, made doubly rare these days by the fact that he's now supplying makeup FX to both *THE NEXT GENERATION* and *DEEP SPACE NINE*.

"Just doing *NEXT GENERATION* has been a load in itself," he muses, "but doing *DEEP SPACE NINE* on top of that is the equivalent of adding *two* additional *NEXT GENERATIONs*. It has definitely made a lot of extra work, and it has also changed how I operate.

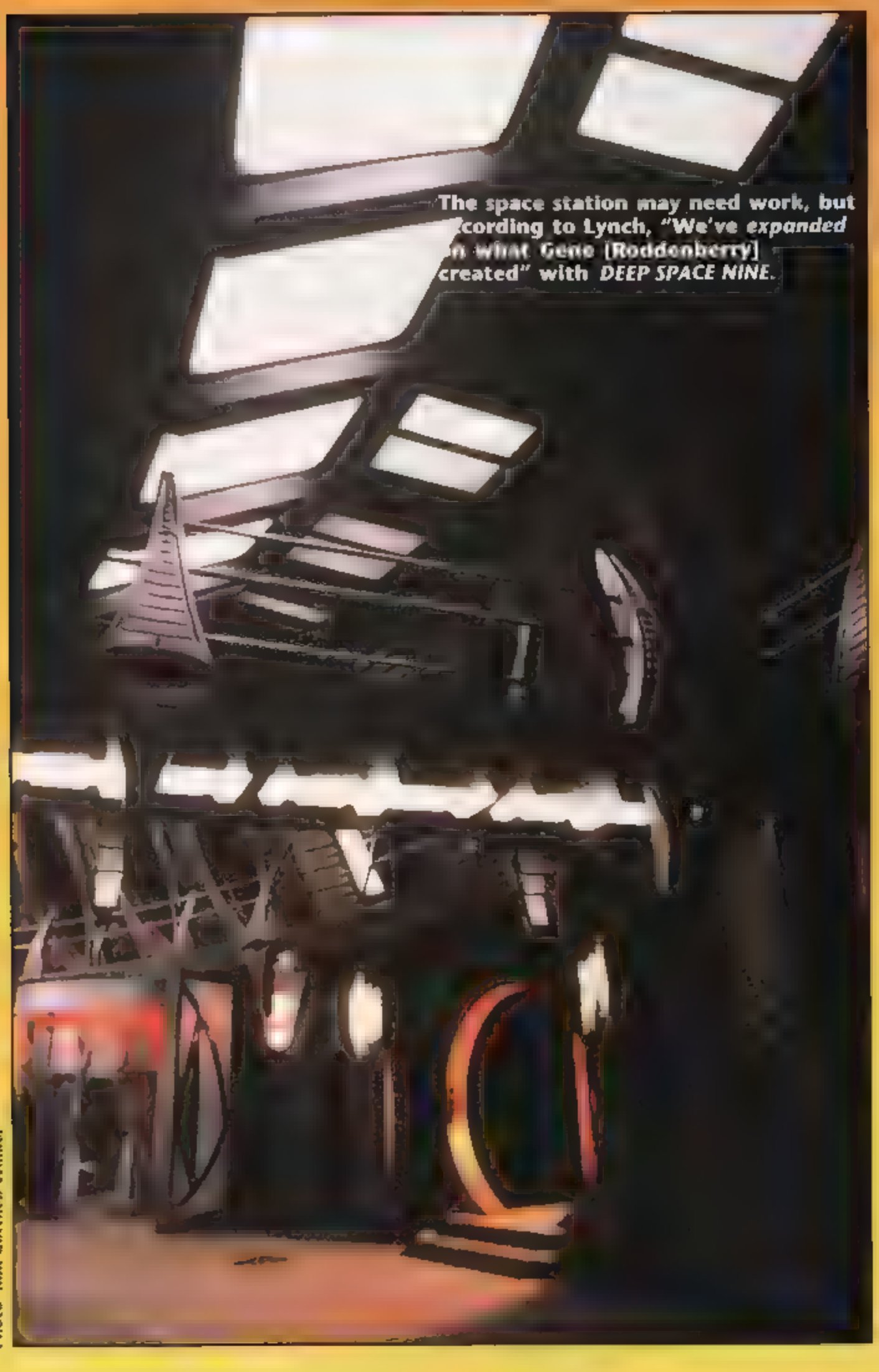
"When I was just doing *NEXT GENERATION*, everything was verbal. If something needed to be done, I would just say, 'Do this,' and it would get done.

Photo Kim Gottlieb Walker

You can have a good time at Quark's bar, but Odo (Auberjonois) will make sure the partying doesn't get *too* out of hand.

Now, with two shows running at the same time, I have two calendars on which *everything* is detailed. I have to know exactly when molds are to be taken, when latex is needed and when actors are scheduled to be on the set."

Westmore says the difference between the FX he supplies to both *TREK*s is like that between night and day. "*DEEP SPACE NINE* requires a quantity of work. Having a Bajoran, Odo and Quark in the main cast is a heavy load all by itself. But then, there's the Promenade,



The space station may need work, but according to Lynch, "We've *expanded* on what Gene [Roddenberry] created" with *DEEP SPACE NINE*.

Photo Kim Gottlieb Walker

Quark (Armin Shimerman) always has a deal in the works. He's a Ferengi on the make, but still a charming host at a bar where you can order almost anything.

and every time the show goes there, we see more and more aliens walking around that have to be created. That means a lot of pieces and time."

Westmore does add that it also gives him a more progressive approach to character and story. "We're still sticking pretty close to Gene's concept of having a bit of humanity in this show's creatures, but we do have a bit more latitude in terms of color and texture. We're not making real wild, far-out aliens, but our aliens are coming across as being more visible and less subtle than they tend to be on *NEXT GENERATION*."

The Runabout serves *DS9* well for trips through the Bajoran Wormhole.

The makeup man—who discusses his work on page 26—says the fact that both shows take place in the same time period allows creatures to appear on both shows, and to a certain extent, lightens his load. "But I don't believe for a minute that the *DEEP SPACE NINE* storyline was constructed with lightening my load in mind," he laughs.

OK, people! We're back!" shouts an A.D. as lunch ends and the cast and crew prepare for more encounters with "Babel." Brooks sets himself at the space station's upper level of computer banks, while Visitor moves to the set's lower level.

"All right, Colm," laughs Lynch. "Down in the hole you go."

Meaney laughs out an unprintable comeback, then obediently saunters over to stage left and an open grate set into the station floor. He lowers himself in, feet first, sinks to his neck and, with a final smile and a wave, disappears.

"Let's rehearse," the director orders.

The scene unfolds with Kira muttering that "the computers haven't been working in three days." O'Brien emerges from the ship's innards at that point. "Try it now," he says as he walks, obviously disoriented and preoccupied, across the set.

Sisko, in turn, chimes in with, "Chief, those replicators have been down three days now." O'Brien moves up the set to the Turbolift, halfway replying to himself, "I'll get right on it. We can't have the Operations Chief daydreaming when there's work to be done."

O'Brien enters the lift and descends as Sisko and Nerys stare dumbfounded at O'Brien's deteriorating mental state.

Then, the scene plays itself out in master shot, and the lights and cameras are repositioned for close-ups. Meaney playfully jumps down the hole one more time and emerges in an unused cubicle set, where he offers up the difference between *NEXT GENERATION*'s Miles O'Brien and his current post in *DEEP SPACE NINE*.

"He's essentially the same character," says Meaney. "He has been promoted, and there's a lot more responsibility. The reason being that *nothing* works on this space station, because everything has been sabotaged. I've gone from the pristine environment and perfect place that is the *Enterprise* to this hell where *nothing* works.

Once a Bajoran freedom fighter, Major Kira Nerys (Nana Visitor) is second in command of the Cardassian space station now being administered by the Federation.

The process of take after take repeats itself, and it becomes evident from crew member comments that Meaney is emerging as this day's hero. "I can't believe it," says one crew member. "We must have shot that last scene at least *30* times, and Colm has nailed the babble just right each time."

Dr. Bashir (Fadil) and Kira (Visitor) try to sort out the babble O'Brien's spewing in "Babel."

Photo: Danny Feld

"But I haven't really changed my approach to playing the character. He's just the same guy trying to deal with many more problems."

And Meaney, who recently shot to big-screen prominence with roles in the films *Far and Away* and *Under Siege*, stresses that the problems facing the *DEEP SPACE NINE* characters aren't only mechanical.

"Unlike *THE NEXT GENERATION*, you'll be seeing people on edge who get frustrated and annoyed about things. And unlike *THE NEXT GENERATION*, these people don't really like each other a whole lot. In a sense, this is more human than *THE NEXT GENERATION*. This is the down-and-dirty *STAR TREK*."

Meaney laughs at the notion that his *NEXT GENERATION* experience makes him the grizzled old veteran of the *DEEP SPACE NINE* cast. " 'Veteran' I like, but could you drop 'grizzled and old'?" he asks. But he does concede, in certain situations, that he has taken on a sort of leadership role.

"It's really *not* a leadership role," he elaborates, "but in some areas, like dealing with the techno-babble and other things that are unique to *STAR TREK*, people have come over and asked if something was right. So far, it has just been little things like, 'Where do you hit your communication badge?' or 'How does the beam down work?' These are things you have to learn, and they'll pick them up in time, and I'm here to help them when I can."

Meaney is called back to the set, where director Lynch, in between takes, makes the case for *DEEP SPACE NINE* being only the latest in what will be a long and diverse *STAR TREK* odyssey.

"*STAR TREK* has always been good about change, despite the fact that there have always been limitations and certain conventions that have had to be adhered to. *NEXT GENERATION* has had to stick within certain parameters and is, at this point, beginning to run out of ideas. *DEEP SPACE NINE* is setting up a whole new set of conventions, will probably run for six or seven years, and then run into the same problems. But I'm sure by that time, they'll have come up with a different take on *STAR TREK* to take its place. I'm convinced that *STAR TREK*, in whatever format, seems to be the only show that can do SF right."

Paul Lynch turns back to the action.

"OK, Colm, back in the hole."

Meaney points out that O'Brien has "a lot more responsibility" on *DS9*, but "I haven't really changed my approach to playing the character."

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STAR TREK® DEEP SPACE NINE™ Makeup Designer

By JOE NAZZARO

Michael Westmore

Photo: Danny Feld

Quark (Armin Shimerman) has a bigger head than his fellow Ferengi, thanks to Westmore.

One of the most exciting moments in the *STAR TREK: DEEP SPACE NINE* pilot is the Promenade scene, a complex sequence featuring more than 40 actors in different alien makeups. There are several Bajorans and Ferengi, nearly a dozen Cardassians and a number of strange creatures making their first appearance in the series.

For some people, the tasks of supervising a staff of more than 15 makeup artists, starting at 3 a.m. and working non-stop throughout the day, must have seemed a tremendous challenge. For Michael Westmore, who designs and supervises the makeup for the new *STAR TREK* spinoff, it was merely business as usual.

Westmore has been in the business of creating aliens for *STAR TREK: THE NEXT GENERATION* since the very first makeup test almost six years ago. His painstaking and imaginative work has netted him a handful of Emmy nominations, as well as awards for the first season story "Conspiracy," and the fifth season's "Cost of Living."

As the *NEXT GENERATION* producers discussed plans to launch a second *STAR TREK* series, they knew Westmore's involvement was key to its success. "When we created this new series, *DEEP SPACE NINE*," explains executive producer Rick Berman, "it was imperative that Michael be able to do both, so we put him in a position where he'll be able to deal with *both* shows for us. He has an incredibly intuitive sense of knowing just what's right, and it's such a magical world of things he deals with. He's one of those people that everybody else kind of sits around with their mouths hanging open in awe."

Co-producer David Livingston agrees. "Because of the nature of *DEEP SPACE NINE*, I'm anticipating having more alien

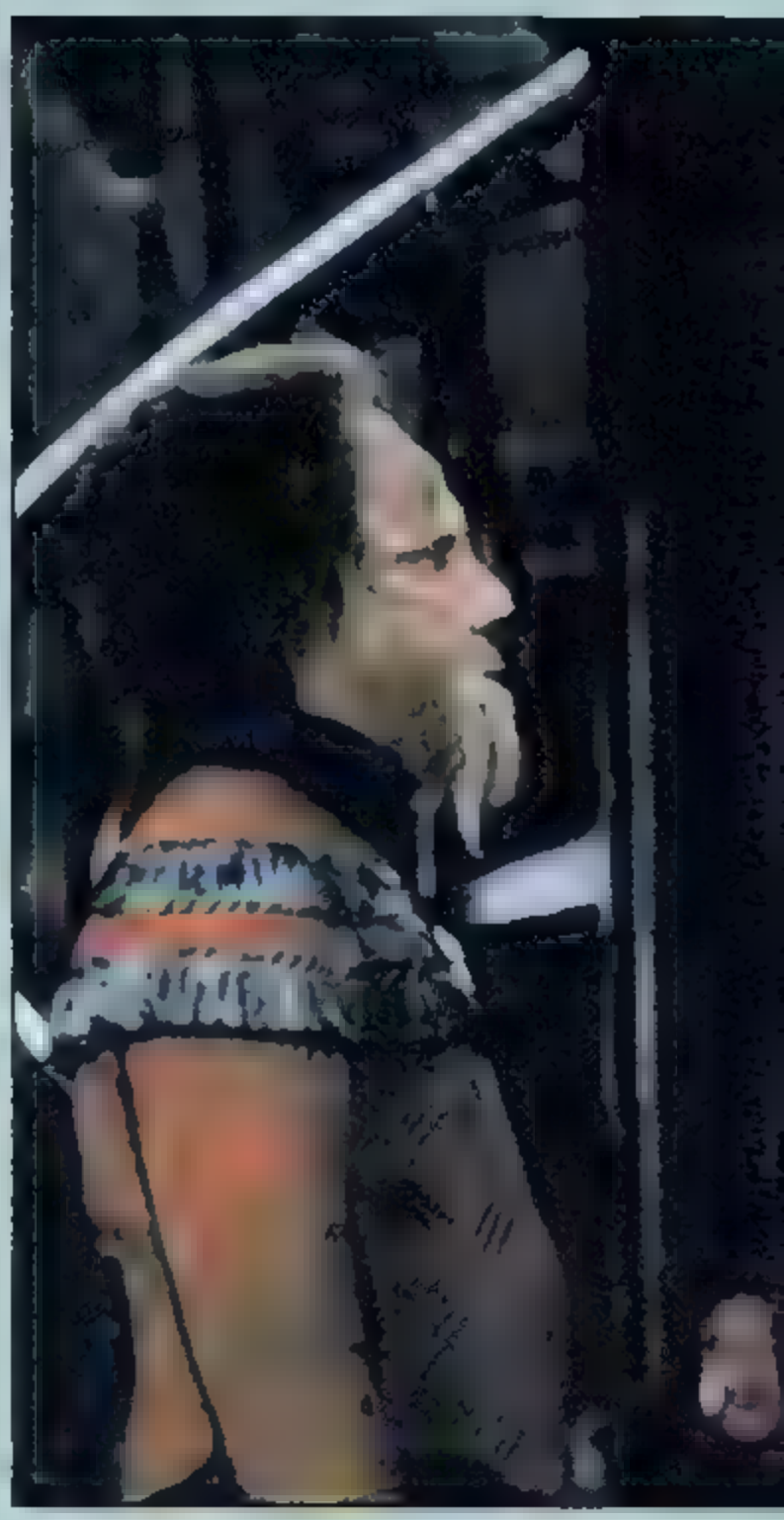


Photo: Kim Gottlieb-Walker

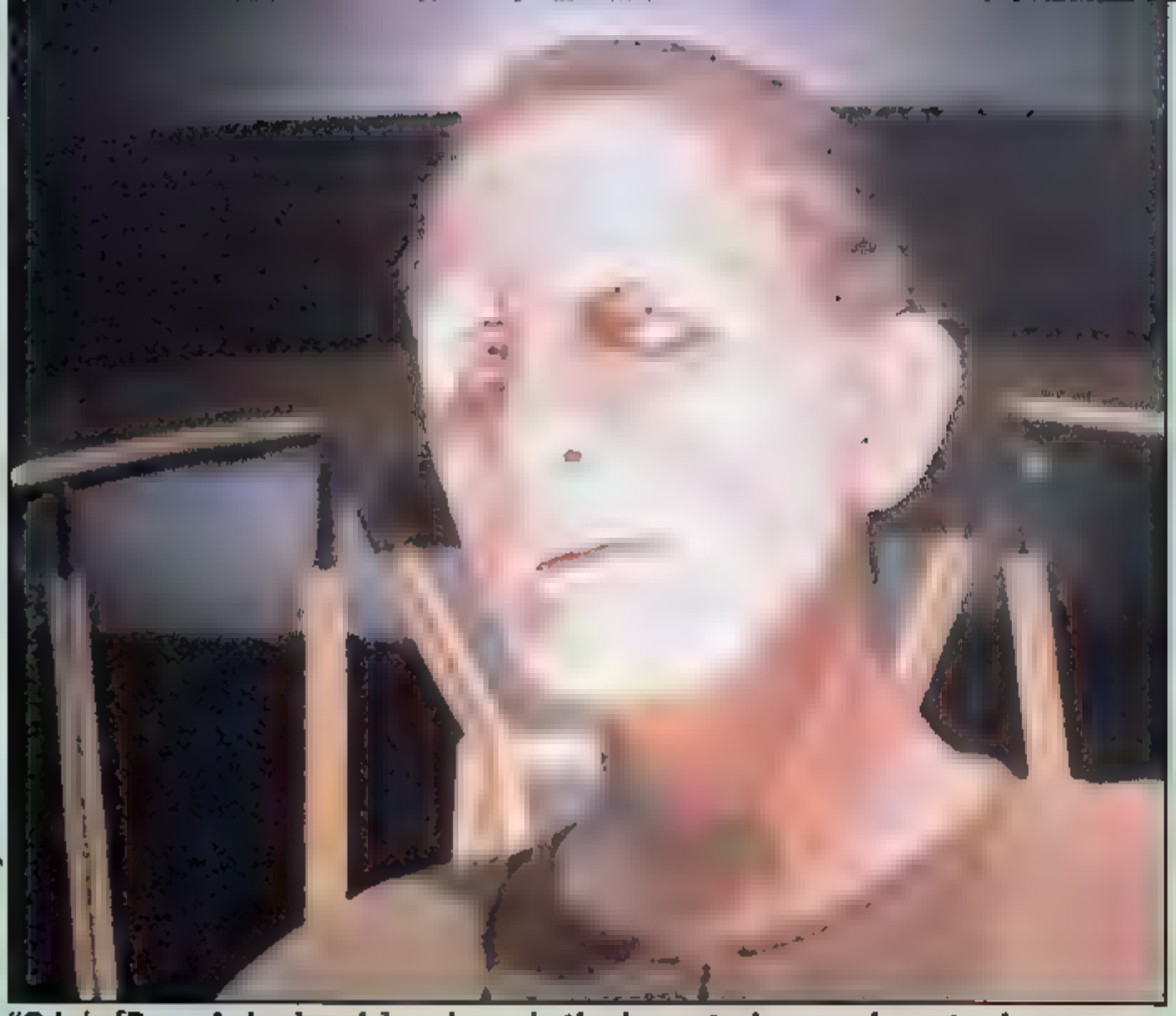


Photo: Danny Feld

"Odo's [Rene Auberjonois] makeup is the largest piece we have to do on a day-to-day basis," says makeup designer Michael Westmore.

types and more unusual things. This space station is going to attract people from all over the galaxy, coming in through the Promenade and using it as a way station before going on to other places. I'm anticipating needing Michael's design skills even more on the new show. We have that expectation for every level of production, not just makeup, but right across the board. I know Michael's happy with the staff he put together; he's like a kid at Christmas."

Westmore is considerably more laid-back in recalling his introduction to the series. "Rick Berman asked me if I wanted to do it," he says simply, "and I said, 'Sure.' "

Westmore's duties on *DEEP SPACE NINE* are the same as on *THE NEXT GENERATION*: Supervising the makeup department and designing the various aliens and humanoids seen in the series. The prospect of working on two big-budget SF programs simultaneously doesn't overly disturb him. "When I was at Universal years ago, we used to run 15 to 20 shows a day," he explains. "This is only two."

"DEEP SPACE NINE is a world trying to save itself."

There were numerous discussions during the show's development as to how far the new aliens would go, in terms of looking different from the many humanoid races introduced in *THE NEXT GENERATION*. "When we were talking about it," says Westmore, "we didn't even have a script yet, so we just said it was going to be many of the same things, and in some cases, we might even push it a little further than we have

The makeup designer enjoys pushing "the faces in different directions" on *STAR TREK: DEEP SPACE NINE*.

Photo: Courtesy Michael Westmore

Photo: Danny Feld

Westmore removed the Trill facial appliances with Dax (Terry Farrell), whose makeup "has evolved down to having a series of cosmetic spots."

on *THE NEXT GENERATION*. We've already done that in the pilot. There are background aliens the likes of which we've never used on *NEXT GENERATION* before. They're basically within Gene Roddenberry's realm of not going into a *Star Wars*-type of creature, but they're still humanoid in style, not a big blob with 900 eyes or anything like that.

"It's hard to explain the differences, but we're doing full heads, not small humanoid pieces," he adds. "We're able to make the heads larger and longer. I have one creature where the whole front of his face is latticed, and the back of his head hangs down about two feet, and yet it's a humanoid with two arms and two legs. There's another creature that has a large face like a bulldog, with wiry hair coming out of it. We've done so many humanoid types on *THE NEXT GENERATION* over the years that it's more interesting to be able to go further, and to push the faces in different directions."

One of Westmore's early responsibilities on *DEEP SPACE NINE* was designing the makeup for the new characters. The first of those new faces is Odo, the station's Security Officer, played by Rene Auberjonois. "Odo's a shape-shifter," Westmore elaborates, "and when he shifts into a human shape, it's more of a plastic-type form, as opposed to being able to turn himself into an exact human image.

"His makeup is the largest piece we have to do on a day-to-day basis," he continues, "because it encompasses the forehead, the cheeks, the chin and the nose. It takes about two hours to apply. The makeup is normal human skin tone, because they didn't want to get into purples and greens and things like that."

"We just do Odo's face, and that's it."

While Odo's shape-shifting powers require elaborate special FX, Westmore's team has yet to be involved in that aspect. "We just do Odo's face, and that's it. As far as anything else goes, we don't know what's going to happen down the line. We could be doing something, but it hasn't been written yet."

One of the last characters cast was Jadzia Dax, a Trill female played by Terry (*Hellraiser III*) Farrell. Originally, the producers planned on using the same makeup design seen in the *NEXT GENERATION* episode "The Host," but as the pilot was being filmed, they asked Westmore to conduct additional makeup tests.

"Terry's makeup has evolved down to having a series of cosmetic spots," he notes. "We've taken all the appliances off her, and aside from her regular beauty makeup, she has a pattern around her hairline and ears, and down her neck.

"We had only shot one of her scenes, which they wanted to redo for some other reason, so they took a new look at the makeup and basically decided on going with a pattern on her skin, as opposed to an appliance."

Westmore has also redesigned the alien symbiont that lives inside the Trill host. "It's still in a similar vein shapewise, but it's smaller now. It's being used in the first [regular] episode."

For Armin Shimerman, who plays Quark, the Ferengi bartender, Westmore used the same basic headpiece created for the Ferengi in *THE NEXT GENERATION*, but changed its shape slightly to accommodate the actor. "It's a little larger," he concedes. "In the past, the smaller head bothered Armin a little bit, because it pushed in

Photo: Kim Gottlieb-Wa

his ears a little too tight. We designed a new head for him which is a little larger and more comfortable.

"It's basically the same head design, but he doesn't wear the skirt on the back, so you can see the full head. He also doesn't have the little rocker on his forehead; that's only for the military. Otherwise, it's the same design—the teeth, cheeks and nose."

The last of the non-human characters is Kira Nerys, a Bajoran played by Nana Visitor. "She has the same little pattern up the center of the nose as Ro did," says Westmore. "I vary the Bajorans by the rings that run across the nose. Some of them have four, five or even six, so I can change that pattern around a bit."

As for any new characters that may be appearing in the future, Westmore says it's too early to tell. "That just occurs as each script is written, and we're just getting [the pilot] done.

"There was one character called Nog, who's a Ferengi teenager, and there was a bad guy that he hangs out with. When I was designing him, they told me to keep in mind that the character may come back as a kind of henchman."

Because *DEEP SPACE NINE* runs concurrently with *THE NEXT GENERATION*, several alien races will be making appearances on both series. According to Westmore, the pilot features a number of familiar, albeit non-human faces. "There were quite a few Ferengi brought back, which we kept pretty much the same, and, of course, a lot of Bajorans. That's the main race, as opposed to humans on the space station

"The Cardassians are back; we didn't make any changes in them, either. There was a small change in the earpiece, but that was because the original mold was broken, so we redesigned it. It's the piece that comes down the side of the ear, and it's not quite extended as it was before. Everything else is the same; the forehead, chin, nose and shoulder blades. Mark Alaimo, who created the original look, was brought back to play the head Cardassian for a few days."

"I'll be spending the next several years going where no makeup FX artist has gone before."

In order to handle the massive number of aliens and humanoids appearing in *DEEP SPACE NINE*, Westmore has assembled a second team of makeup artists, most of whom have worked on *THE NEXT GENERATION* at some point. "There's Jana Phillips, Jill Rockow and Craig Reardon, as well as Karen Westerfield, who's part-time. Each person has their own characters assigned to them, and they take care of their own people. I've also got Craig working in the lab, like Gerry Quist does on *THE NEXT GENERATION*. It's a whole new group."

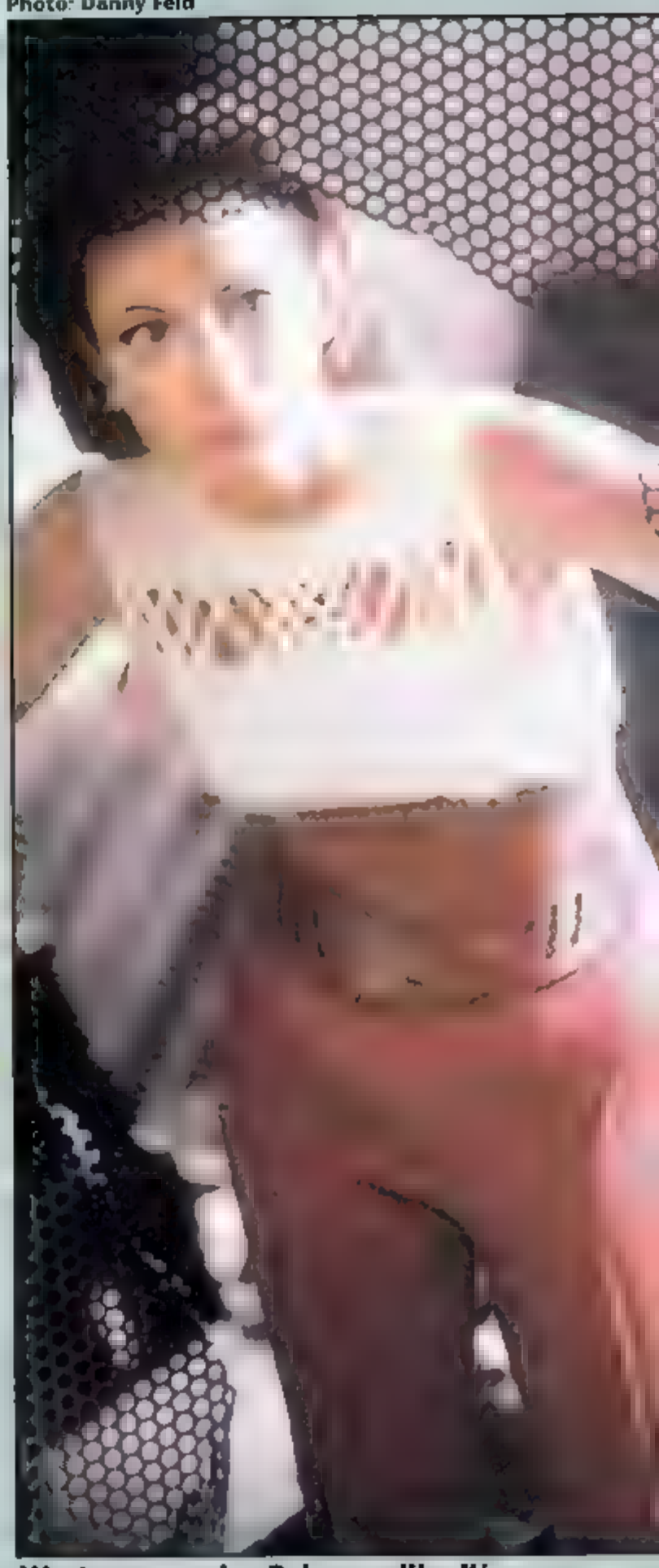
Although he has two separate teams of makeup artists working on *NEXT GENERATION* and *DEEP SPACE NINE*, Westmore is quick to point out that they all share a spirit of cooperation that improves the quality of both series. "If I need somebody over there to do something, I just grab them from one show and ship them to the other. It's a comingled project between both shows."

Westmore needed every makeup artist he could get his hands on for the Promenade scene, which many members of the production team consider to be the pilot's centerpiece.

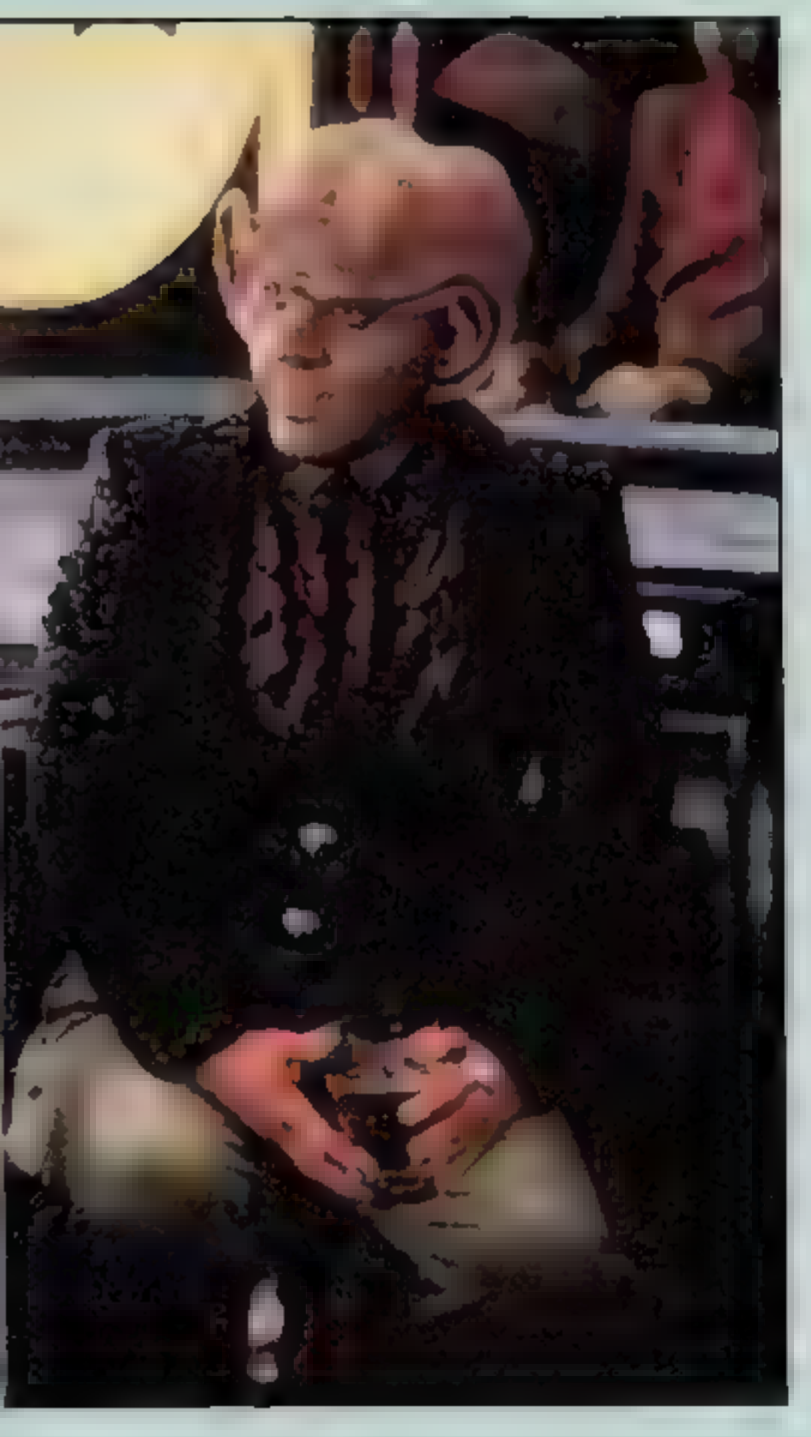
"I had about 15 makeup artists," Westmore remembers, "and we had to start at 4 a.m. in order to have everybody ready on time. There were over 40 people in appliances for the Promenade; that includes Bajorans, Cardassians, Ferengi and everything else. There were also many different alien races running around that weren't from any particular civilization. They didn't have any dialogue; we just made them up for a couple of big days, and that's all they worked. We filmed in the exterior of the Promenade for about three days."

While *DEEP SPACE NINE* shares many of the alien races and some of the characters originally created for *THE NEXT GENERATION*, Michael Westmore insists the two series couldn't be more different. "Where everything on *THE NEXT GENERATION* is clean and upbeat, and they're investigating new worlds, *DEEP SPACE NINE* is a world that's trying to save itself. It's darker, more somber, and I feel it's a very emotional show, especially the pilot. It seems like a lot of heavier acting is going on; there are a lot more tears, and the emotions have much more of a sweep."

Photo: Danny Feld



Westmore varies Bajorans like Kira Nerys (Nana Visitor) "by the rings that run across the nose."



Odo and Quark may not get along, but Auberjonois and Shimerman will spend plenty of time together in Westmore's makeup chairs.

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STAR TREK
DEEP SPACE NINE™

"Emissary"

Teleplay by MICHAEL PILLER
Story by RICK BERMAN & MICHAEL PILLER
Synopsis for STARLOG by WILL MURRAY

On Stardate 43997, Captain Jean-Luc Picard of the Federation Starship Enterprise *was kidnapped for six days by an invading force known as the Borg. Surgically altered, he was forced to lead an assault on Starfleet at Wolf 359.*

"You will disarm all weapons and escort us to Sector Zero-Zero-One. If you attempt to intervene, we will destroy you."

On the Battle Bridge of the Federation Starship *Saratoga*, its First Officer, Lieutenant Commander Benjamin Sisko, tries to ignore the demands of Locutus of Borg as they issue from the viewscreen and continues monitoring his com panel.

"Sir," he informs his Vulcan Captain, "Admiral Hanson has deployed the *Gage*, the *Kyushu* and the *Melbourne*."

"Move us to position alpha," the Captain replies and orders photon torpedoes and phasers to fire on the looming Borg ship, just as its cutting beam rips through the nearby *Melbourne*. An explosion consumes the *Melbourne*. The Borg ship locks its tractor beam on the *Saratoga*.

The Vulcan Captain orders evasive maneuvers. Too late. They are being inexorably drawn toward the waiting Borg craft. The dispassionate face of Locutus of Borg regards them from their own viewscreen.

All attempts to recalibrate their shields are to no avail. They are held fast in the tractor beam. Shields go down.

The Captain orders full reverse—and the Battle Bridge erupts in a paroxysm of fire and smoke. When it clears, Sisko, bloodied, lifts himself off the floor.

At first, there is no answer to his damage report calls. Then, the Bolian Tactical Officer reports a direct hit on Decks One through Four. He and Sisko are the only survivors on the Bridge, and the main computer is warning of damage to the warp core. Containment failure is only four minutes away.

"Let's get the civilians to the escape pods, Lieutenant," Sisko says grimly.

Photo: Julie Dennis

Commander Ben Sisko, a bitter Starfleet officer who lost his wife in a Borg encounter three years ago, tries to cheer up his son Jake, although neither are happy about living on the space station *Deep Space Nine*.

The Tactical Officer follows Sisko into the smoke and confusion of a dying starship. They fight through scattered blazes in which civilians scramble with meager possessions. Sisko orders them to the escape pods without delay.

Coming upon a badly wounded woman, Sisko demands, "Have you seen Jennifer?"

The woman's mute, mournful look causes him to rush to his own quarters. Smoke billows out of the jammed-open door. Sisko pushes in.

Outside the window, the battle with the Borg ship continues, but Sisko has no eyes for it. His wife Jennifer is buried under rubble. Frantically, he excavates her upper body, revealing beside her a young boy—unconscious.

"It's gonna be OK," Sisko says in a too-controlled tone. "I'll get you out of there. You're gonna be OK."

Photo: Julie Dennis

Major Kira Nerys may be the First Officer of *Deep Space Nine*, which orbits Bajor, but having seen her homeworld victimized by the Cardassians makes her untrusting of outsiders, including the Federation.

Boarding *Deep Space Nine*, Sisko meets new Chief Operations Officer O'Brien, who updates the Commander on the station's poor condition.

Photo. Kim Gottlieb Walker

But the heavy material pinning Jennifer Sisko's legs proves too heavy for him. Frustrated, he manages to free his son instead.

"OK, Jake," he assures the groggy, unresponsive boy, "we'll just get your Mom now and get outta here."

The Tactical Officer appears in the door He sees Sisko's hands, bloody and fire-scorched. Sisko, too calm, requests help in freeing his wife.

"She's gone," says the Tactical Officer, picking up Jake Sisko. "There's nothing we can do...."

Sisko takes his wife's hand and tells the Lieutenant to go without him. The Lieutenant hands the boy off to a security officer and begins pulling Sisko out of the room. It takes all of his Bolian strength to get Sisko out the door.

Holding up his ruined hands in utter helplessness, Sisko mutters, "Dammit... we can't leave her here."

They are soon in an escape pod. It shoots away from the *Saratoga*. Ben Sisko's eyes go to his embattled ship. Other pods are escaping. Then, the *Saratoga* flares up and the light washes over Sisko's stunned face.

Stardate 46421. It is three years later. Young Jake Sisko is sitting on a dock dangling a fishing pole into a rustic swimming hole when he hears his father call his name.

Commander Ben Sisko tells his son that it's time to go. Jake frowns.

"It won't be so bad," Sisko assures the boy. "I've heard Bajor is a beautiful world."

"So, why can't we live on the planet instead of some old space station?" Jake retorts.

"Well, it's what Starfleet decided."

Commander Sisko is struggling to mollify his son when a com voice informs him that they are approaching *Deep Space Nine*.

Sisko puts his arm around the unhappy boy and orders the Holodeck to end program. The fishing hole is instantly replaced by the yellow grid of the Holodeck walls. They leave.

At an observation window, they see for the first time the immense and exotically serene mass of the alien space station orbiting the planet Bajor—*Deep Space Nine*!

Later, aboard the space station, Chief Operations Officer Miles O'Brien struggles to open a stubborn airlock. It finally opens, and onto the station steps Commander Sisko and Jake. They exchange pleasantries, but O'Brien complains bitterly about the Cardassians having picked the station clean prior to their withdrawal from Bajor—a withdrawal which Sisko will oversee on the Federation's behalf.

Beyond the Airlock Gate, the Promenade of *Deep Space Nine* is a mish-mash of Cardassian and Bajoran architecture. Vandals have looted storefronts and toppled statuary. As they walk along, passing a Ferengi gambling den and a monastery on their way to Sisko's quarters, O'Brien updates his new commander. The news is not encouraging. Primary systems are under repair. The Cardassians have stripped the station of all working defenses. And Captain Picard, whose *Enterprise* is docked at *Deep Space Nine*, has requested Sisko's presence on board.

Sisko's attitude hardens. He tries to reassure Jake, who has taken an instant dislike to his new home, and heads off to consult with Major Kira Nerys, the Bajoran attached to *Deep Space Nine*, who will serve as his First Officer.

He finds her remote and defensive.

"Is something bothering you, Major?" Sisko asks.

"I don't believe the Federation has any business being here," Kira snaps.

Sisko points out that the Bajoran provisional government had invited the Federation to oversee matters, and that they're here to help Bajor. Kira bitterly retorts that the Cardassians said the same thing 60 years ago.

Their confrontation is interrupted by

an alarm. At the touch of a panel, an indistinct fact appears on Kira's monitor.

"Odo," she asks the oddly-featureless man on the screen, "are you reading something at A-14?"

"My security array has been down for two hours," Odo replies. "I'll meet you there."

Sisko follows his new First Officer out of the office.

At an assaying office, a nervous teenage Ferengi is urging a huge alien to hurry and finish looting a giant safe of mineral samples. As they leave, Odo blocks their way. Sisko and Kira appear at the other exit. The thieves are trapped.

The big alien hurls a weird knife—and Odo twists his mid-section out of shape so that the weapon whizzes harmlessly by. The alien attempts to buil his way past Odo. Reforming his body, Odo seizes him.

A warning phaser blast interrupts the fight before it can begin.

"That's enough!" orders Sisko, lowering his phaser.

"I don't allow weapons on the Promenade," Odo says firmly. "That *includes* phasers."

The arrival of Quark, a Ferengi, interrupts. The Ferengi explains that he runs the local gambling establishment, and that the young Ferengi is his nephew, Nog. Quark pleads for Nog's release, adding that they're due to leave *Deep Space Nine* tomorrow.

Kira darkly suggests that Quark probably sent Nog to steal the minerals in the first place.

Sisko orders both culprits to the Brig, but suggests they might plea bargain clemency for Nog in return for something from Quark. O'Brien's com voice breaks in.

"Sir, the *Enterprise* hailed us again. Captain Picard is waiting to see you."

"This won't take long," Sisko assures Kira in a tight voice.

Aboard the docked *Enterprise*, Commander Sisko enters the Observation Room and is warmly greeted by Captain Picard.

"It's been a long time, Captain," Sisko says crisply.

"Have we met before?" Picard inquires.

"Yessir. We met in battle. I was on the *Saratoga* at Wolf 359."

Picard lets the painful reminder pass without comment. He briefs Sisko, explaining that the Cardassians have left the Bajorans without any way to sustain their civilization.

"I've come to know the Bajora," Picard reveals. "I'm one of the strongest proponents for their entry into the Federation. The ruling parties are at each other's throats...factions that were united against the Cardassians have resumed old conflicts."

"Sounds like they're not ready," Sisko comments.

"Your job," Picard returns cooly, "is to do everything short of violating the Prime Directive to make sure they are."

Picard notes that Starfleet has informed him that Sisko has objected to his assignment to *Deep Space Nine*. Sisko points to his difficult position as a single father and remarks that he's considering a return to Earth and civilian life.

With a flash of anger, Picard says, "Perhaps Starfleet Command should begin to consider a replacement for you."

"That's probably a good idea," Sisko shoots back, departing.

On the station, Sisko and Odo are in conference with Quark the Ferengi.

"It's really quite simple, Quark," Sisko says. "You're not going to leave."

Quark protests, and demands to know why.

"I'm curious myself," Odo puts in. "The man is a gambler and a thief."

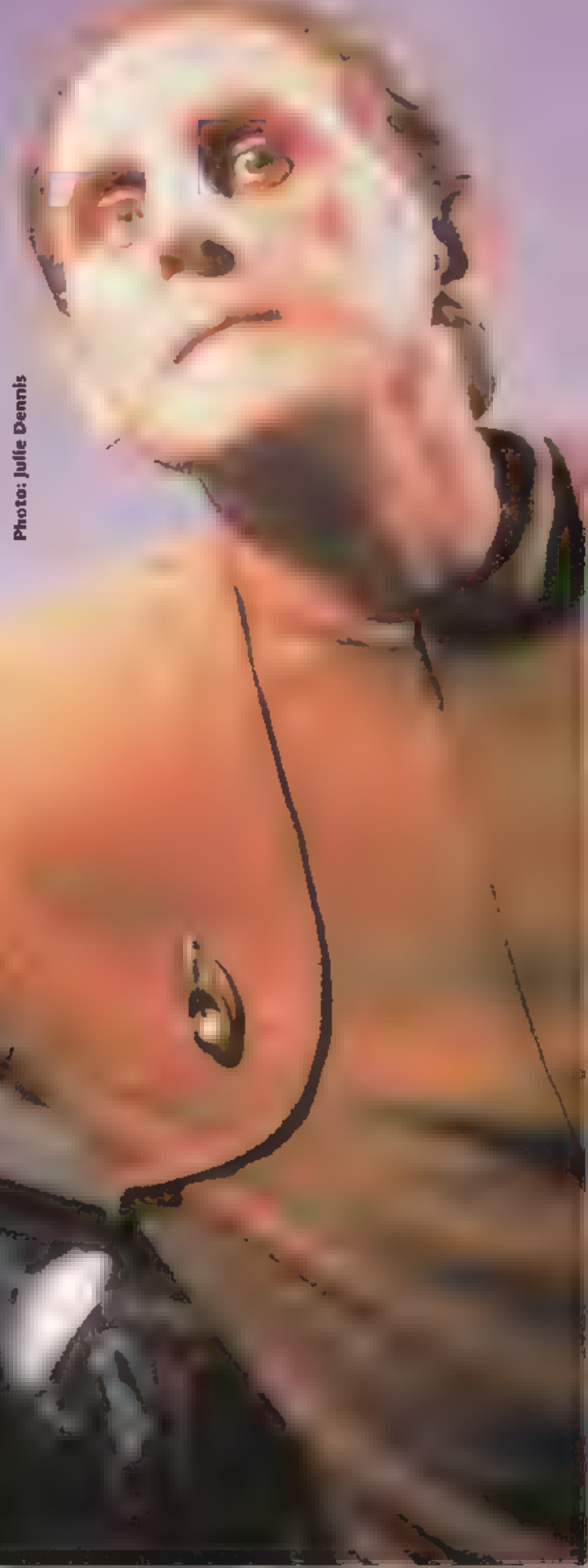
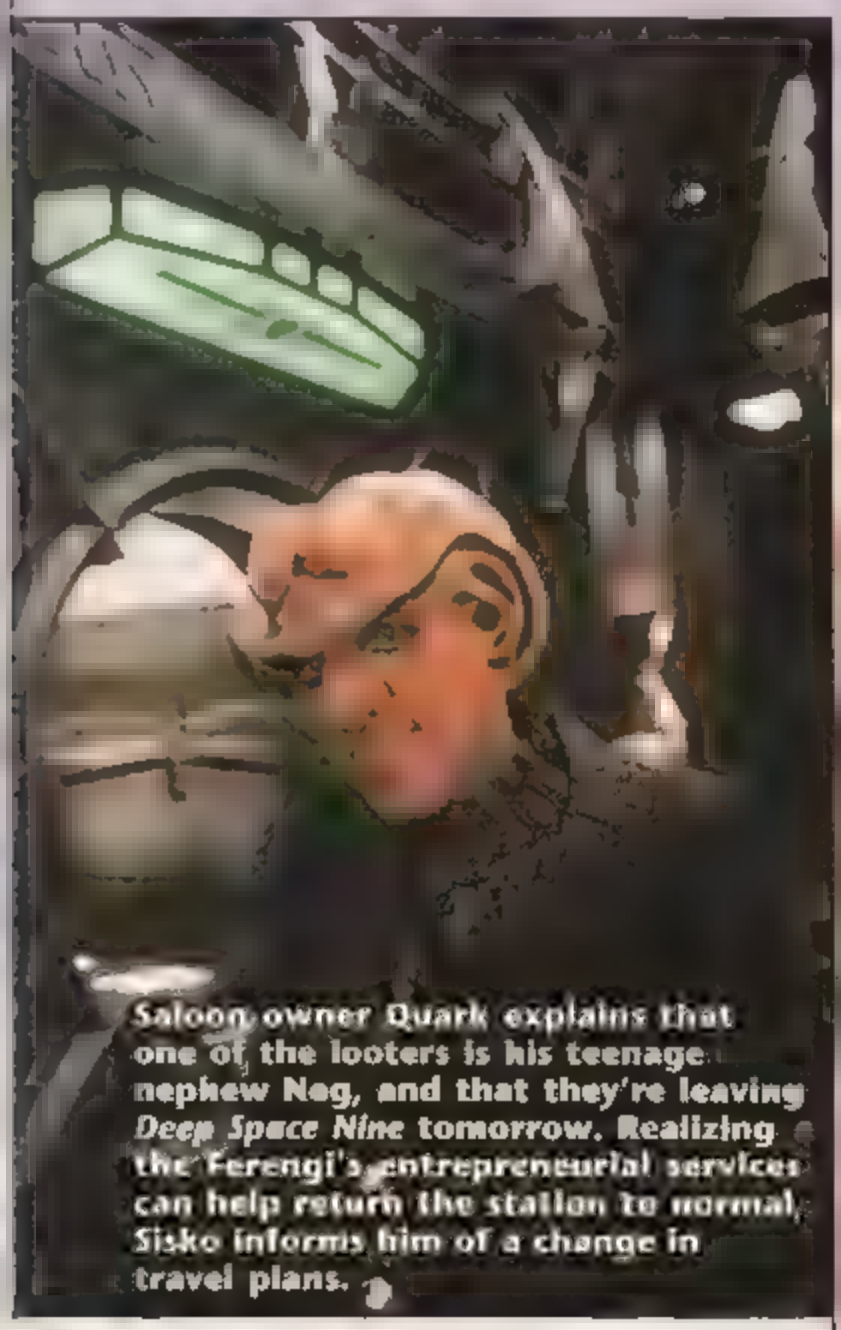


Photo: Julie Dennis



Answering an alarm in the Promenade, the shape-shifting Security Officer Odo stops a pair of looters stealing mineral samples.

Saloon owner Quark explains that one of the looters is his teenage nephew Nog, and that they're leaving *Deep Space Nine* tomorrow. Realizing the Ferengi's entrepreneurial services can help return the station to normal, Sisko informs him of a change in travel plans.

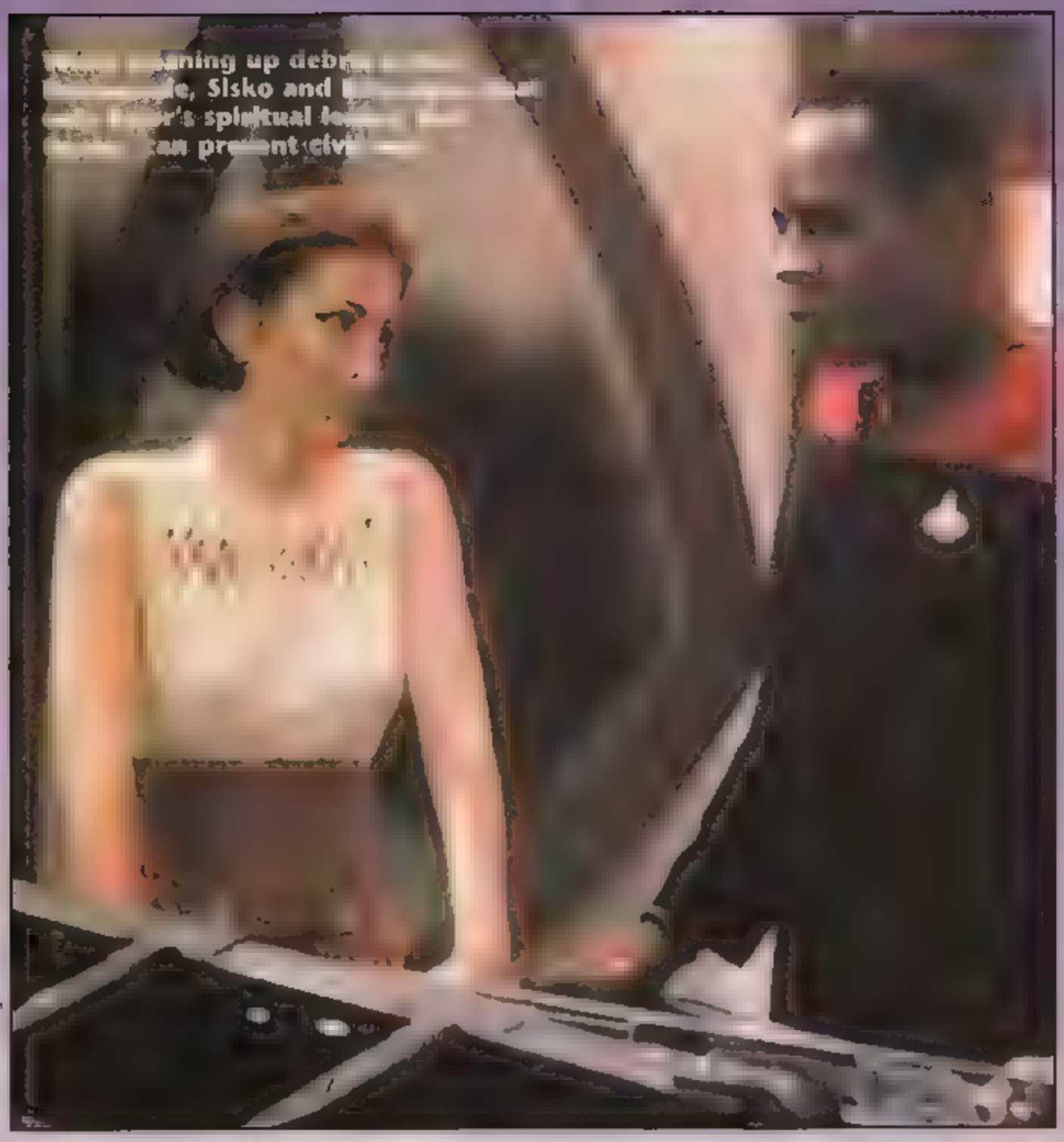


Photo: Danny Feld

Sisko explains that his officers and the Bajoran engineers will need shops, services and a community leader if *Deep Space Nine* is to return to normal.

Quark is nonplussed. "Me? A community leader?"

"You have all the character references of a politician," Odo inserts dryly.

Sisko leaves Quark with an admonition to reflect on the prospect of his nephew, Nog, spending his youth in a Bajoran prison.

"You know," Odo tells Quark, "at first, I didn't think I was gonna like him."

To his surprise, Sisko encounters Ma-,or Kira sweeping up rubble along the Promenade. He repeats a prediction Quark made that the provisional government will fall soon.

Kira agrees, grimly noting that civil war is inevitable. The only one who can prevent it, she adds, is Opaka, the Bajoran spiritual leader known as the Kai.

"If *she* would call for unity, they would listen," Kira says wistfully.

A shadow falls over them and an old Monk is standing there, regarding Sisko.

"Commander," he says. "It is time."

Sisko finds himself following the old Monk.

Down in the bombed-out ruins of the Bajor capitol city, Sisko is led to a shadowy monastery, where he meets the serene but wounded Kai Opaka. She is a middle-aged woman who walks with a cane.

"I apologize for the conditions in which we greet you," she begins. "Your arrival has been greatly anticipated."

Sisko's diplomatic reply is cut off.

"I do not speak of the Federation," Kai Opaka intones. "I speak of *your* arrival."

Running her fingers along the edge of his ear, she instructs Sisko to breathe.

"Ironic," Kai Opaka remarks. "One who does not wish to be among us is to be the emissary."

Sisko wonders what Kai's talking about as she leads him to a secret cavern deep in the monastery. There, floating inside a force field, is a glowing green orb.

"The tear of the prophet," Kai Opaka reveals, abruptly slipping behind a rock.

At that, the force field winks out—and a green light shoots outward, enveloping Sisko.

Instantly, Sisko's surroundings change. It is day. He is on a beach. The hot sand burning his feet causes him to kick sand on a woman lying on a beach blanket. He recognizes her.

"Jen...Jennifer...?" Sisko blurts.

The woman doesn't recognize him.

An old Monk suddenly appears, informing Sisko that the time has come. A confused Sisko follows the Monk down to Bajor's capitol city and meets Kai Opaka, who reveals to the Commander that *he* is the emissary.

Sisko realizes he's standing on the beach where he first met his wife, 15 years before.

They talk, getting acquainted for what is, for Jennifer, the first time, but to Sisko, is an eerie replay of the past. The orb appears over the beach. The green ray shoots out again.

Sisko is suddenly back in the Bajoran cavern. The orb is now resting in an ark which Kai Opaka closes and hands to him.

Kai Opaka tells Sisko that this orb appeared on Bajor over 10,000 years ago. There were eight others, but the Cardassians stole them. They are now studying them in the hope of learning their secret. If this happens, the Cardassians might destroy the Spiritual Temple—which would mean Bajor's spiritual disintegration.

This orb, she assures Sisko, will lead him to the Celestial Temple, where he is to warn the prophets. Once this is done, the Bajorans will be at last united.

"It is, quite simply, Commander," says Kai Opaka, "the journey you have always been destined to take."

Back at *Deep Space Nine*, Commander Sisko discovers that Quark's gambling saloon has reopened for business. The *Enterprise* is about to depart, but word of two newly-arrived Starfleet officers, Dr. Julian Bashir and Science Officer Lieutenant Jadzia Dax, brings him to the Airlock Gate.

Photo: Danny Feld

Photo: John Dennis

Kai Opaka shows Sisko a green orb, the only one of nine not stolen by the Cardassians for study. The orb shoots out a flash of light, and the Commander temporarily finds himself with his late wife, Jennifer. Kai Opaka also tells Sisko that the orb will lead him to the Celestial Temple, where he can warn the prophets and unite the Bajora.

Sisko orders Dr. Bashir to the Infirmary and resumes what is apparently an old friendship with the attractive Dax.

Commenting on a spark of interest he observed passing between Dax and Dr. Bashir, Sisko says, "He's a little young for you, isn't he? Did you tell him about that slug inside you?"

Dax smiles. "Yes, Benjamin, he knows I'm a Trill. He finds it fascinating. He's never met a joined species before."

In the Lab, Sisko shows Dax the orb, which is held fast in a static force field. Sisko warns that the Cardassians are studying the other eight orbs and requests Dax do a computer analysis of the artifact. Sisko leaves Dax to her work.

Examining the orb, Dax lowers the force field. The green light envelopes her—and she finds herself on an operating table. Beside her is a very old man, dying. She recognizes him as Curzon.

There is a ceremony going on. Vague humanoid shapes remove a dripping-wet worm-like creature from a gaping orifice in Curzon's belly. An umbilical cord is ritually severed. The symbiont is then placed on Dax's belly, where it burrows into her own orifice.

An expression mingling peace, wisdom and wonder comes over her face—and Dax finds herself back in the Lab, staring at the orb in puzzlement.

In the Infirmary, Dr. Bashir is favorably impressed by the decrepit state of the facility. To a stunned Kira, he explains that he requested this difficult assignment. "This is where the adventure is. This is where heroes are made. Right here. In the wilderness."

With a stinging rebuke about the friendly, simple "natives" of Bajor, Kira leaves him.

Over on the *Enterprise*, Chief O'Brien is taking a last sentimental look at the Bridge before she departs, leaving him to his new assignment.

Captain Picard enters Transporter Room Three as O'Brien is about to leave.

"Yesterday, I called down here and asked for you without thinking," Picard says warmly. "It won't be quite the same."

O'Brien shrugs. "It's just a Transporter Room, sir."

Picard personally beams him back to *Deep Space Nine*, and soon the *Enterprise* pushes out of the docking ring and into warp.

The next day, Commander Sisko receives a report that a Cardassian warship has just entered Bajoran space, bearing the former Cardassian Prefect of Bajor, Gul Dukat.

"He's requesting permission to come aboard," O'Brien says. "Surely a coincidence that the *Enterprise* just left."

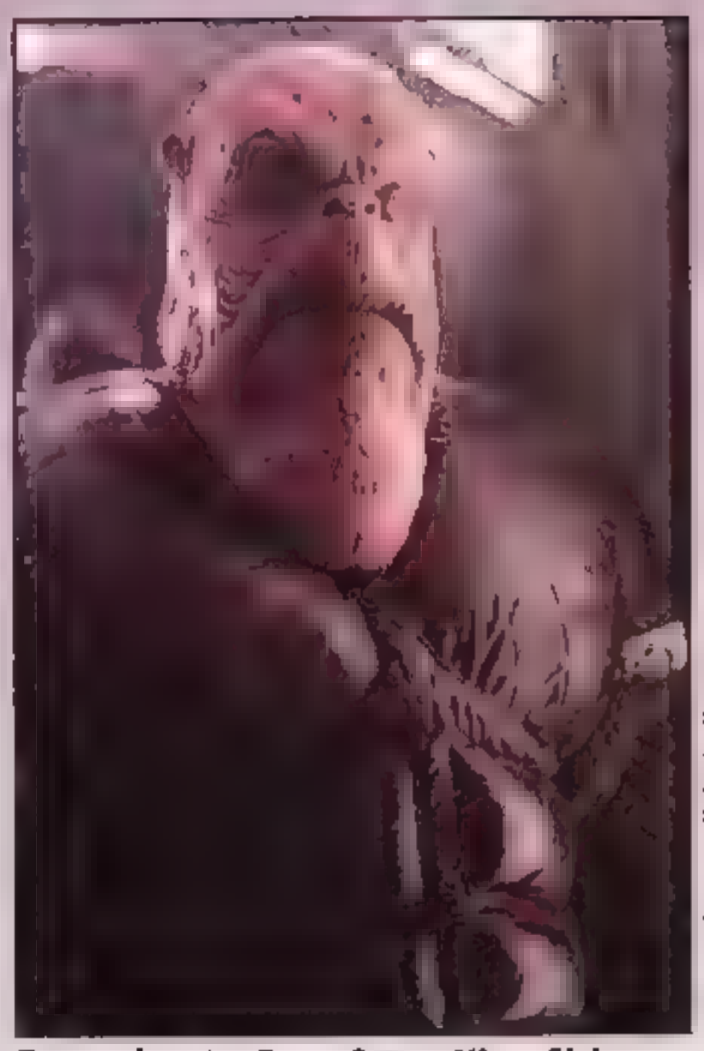


Photo: Kim Gottlieb-Walker

Returning to *Deep Space Nine*, Sisko learns that Quark's gambling saloon is now re-opened to the public.

Sisko greets Dukat in his office, which as it turns out, was once the former Prefect's office.

The Cardassian is frank. He wasn't pleased to leave Bajor, but he points out that since *Deep Space Nine* is far from Federation space, the Cardassians stand ready to respond to *any* security problems that might arise.

"So, what did you think of Kai Opaka?" Dukat asks once preliminaries are concluded.

Sisko does not respond. Dukat admits he knows that Sisko has possession of an orb, and suggests that they pool their information. Sisko flatly denies having the orb.

"We will be in close proximity should you wish to reconsider my suggestion," [illegible] and [illegible] politeness.

Later, Sisko [illegible] Dax. Computer records [illegible] that five of the [illegible] found in the Denorios [illegible] charged plasma field a[illegible] ships and a focal point [illegible] Bajoran religious visions. Further, an unknown vehicle appeared [illegible] years before, carrying a [illegible] species never seen before.

"I've correlated all these reports in one analysis grid," says Dax, indicating the monitor.

"Our Celestial [illegible]?" wonders Sisko, staring at a single point in the grid.

"Worth a look," Dax allows.

At Quark's gambling casino, a group from the Cardassian warship [illegible] are enjoying themselves loudly when Kira and O'Brien enter and announce that the establishment is closed. Quark protests vociferously. He makes a scene, but there is no appeal.

As people leave, Quark instructs a croupier to give the Cardassians something in which to carry away their winnings. A knapsack is pulled from under the gaming table. The Cardassians fill it with gold, and leave.

Back on their warship, the knapsack is placed in a locker. Not long after, a strange substance identical in color to the knapsack oozes from the locker. It forms a pool, and the pool rises to assume a humanoid shape. Odo. He begins moving down a corridor.

In a docked Runabout ship, Sisko and Dax receive word that the Cardassian warship's systems are crashing. Kira and O'Brien transport Odo back from his mission and Sisko's Runabout launches from *Deep Space Nine*.

The Denorios Belt is a blue streaked shimmering as Sisko pilots the Runabout toward it. Slowing to one-quarter impulse, Dax begins taking readings. Her findings are puzzling. External wave intensities are increasing, but inside the cabin, there is no change.

Without warning, the Runabout lurches. There is a stunning burst

Resuming an old friendship with Dax, Sisko assigns the Trill Science Officer to study the orb, which is being held in a force field in the Lab.

of light and the Runabout heads into what appears to be a rip in the fabric of space.

"We've lost all contact with the space station," Dax reports.

Back at *Deep Space Nine* Ops, Kira and O'Brien have been monitoring the situation. Now they are frantic. Scanners show the Runabout has simply disappeared.

Science Officer Jadzia Dax and Dr. Julian Bashir follow Kira to report for *Deep Space Nine* duty.

Photo: Danny Feld

A Cardassian warship enters Bajoran space, and Sisko is contacted by Gul Dukat, the former Cardassian Prefect of Bajor. Dukat suggests they pool their information about the orbs, but Sisko denies having any.

Sisko and Dax find themselves hurtling through a fantastic tunnel of light. Recalibrating the navigational computer, Dax is astonished to learn that they are now near Idran, a star in the Gamma Quadrant—70,000 light years distant from Bajor!

A stunned Sisko says, "I'd say we just found our way into a wormhole. Could this be how the orbs found their way into the Bajoran system?"

"Not an unreasonable hypothesis," Dax admits.

"If it's true," Sisko observes, "that would mean this has been here for 10,000 years. We might have just discovered the first *stable* wormhole known to exist."

As the significance of this begins to sink in, the Runabout inexplicably begins losing velocity. The engines respond strangely to attempts to control them. Incredibly, Dax picks up atmosphere readings outside, in the wormhole.

The Runabout lands by itself. Sisko pops the hatch and steps out onto a terrain of forbidding rock, windstorms and intermittent electrical storms. Dax emerges, tricorder in hand.

"It's beautiful," she breathes.

"You have a strange eye for beauty," Sisko says aridly.

"How can you say that?" Dax retorts. "The colors.. all the flora."

They exchange glances.

"We're standing in a garden," Dax insists

"We're standing on a rockface," Sisko returns.

Then, a green orb appears.

"You see it too?" Sisko asks Dax.

"Yes."

The orb probes them with a now-familiar green beam.

Sisko steps forward and identifies himself as a Federation commander—and a searing blade of light knifes the pair apart. They go spinning into separate realities.

As a white light swallows Sisko, he sees the green orb form around Dax and go shooting away.

On *Deep Space Nine* Ops, Kira detects an object near the Runabout's last coordinates. It isn't a ship, and it contains a life form. Realizing the Cardassian warship has had time to restore all systems and is probably monitoring the situation, O'Brien beams the unknown thing aboard.

An orb materializes on the Transporter pad. It spins apart to reveal Jadzia Dax!

Dax tells Sisko that five of the orbs were found in the Denorios Belt, a charged plasma field and focal point for Bajorans' religious visions. The two suspect that this area may be the Celestial Temple.

Photo: Kim Gottlieb Walker

A group of Cardassians enjoy themselves in Quark's casino until Kira closes down the establishment. The Ferengi protests, not knowing that it's all part of a plan to temporarily sabotage the Cardassian warship.

In an incredibly white reality, the eyes of Commander Ben Sisko open. The only sound is that of his heart and lung action.

Images rush by—Jennifer on the beach, Sisko's burnt-black hands, Locutus of Borg, Kai Opaka, Jake, a Chicago Cubs catcher and others.

Ben Sisko finds himself again on the beach where he first met Jennifer.

"It is corporeal, a physical entity," says Jennifer.

The scene shifts to the *Enterprise* Observation Lounge.

Captain Picard adds, "It is responding to visual and auditory stimuli...linguistic communication."

Sisko suddenly understands these are simulacra—alien entities wearing the semblances of Jennifer and Picard.

"Are you capable of communicating with me?" he asks.

And an image of Kai Opaka asks, "What are you?"

Attempting to explain himself, Sisko discovers to his horror the aliens have no knowledge of Earth—or time. They are utterly beyond human ken.

Back at *Deep Space Nine*, Kira, Odo, Dax, O'Brien and Dr. Bashir are analyzing the wormhole. Dax suggests that the wormhole is *not* a natural phenomenon. If it is a construct, whoever built it may have created the orbs.

O'Brien reports that the Cardassian warship is moving on a course for the Denorios Belt.

Kira asks if the station can be moved closer to the wormhole. O'Brien says it would be a two-month voyage—*if* it could be accomplished.

But Kira is adamant. The wormhole could reshape the quadrant's future. Bajor must claim it before the Cardassians.

Dax suggests modifying the subspace field output of the deflector generators to create a low-level field around *Deep Space Nine*. O'Brien catches on. The plan could lower the station's inertial mass and enable her six still-working thrusters to propel her to their goal in less than a day.

So, O'Brien goes to work. Kira orders Dax and Dr. Bashir to come with her. Odo starts to follow, but Kira insists he remain on the station to run Security.

"Major," Odo says firmly, "I was found in the Denorios Belt. I don't know where I came from—no idea if there are any others like me. The answers to a lot of my questions may be somewhere on the other side of that wormhole."

Odo rushes ahead to the Runabout, and they launch into space.

Back in the impossibly white reality plane, Commander Sisko listens as various human-seeming aliens discuss his fate. Feeling threatened, they consider destroying him before he can annihilate them.

Sisko tells them he has been sent by the people they contacted with their orbs. He isn't interested in annihilating anyone. His pleas fall on deaf ears. The calls for his destruction grow louder.

"My species respects *life* above all else," Sisko counters. "Can you say the same?"

The aliens scrutinize him curiously. Realizing that he is making progress, Sisko offers to prove it. The aliens have

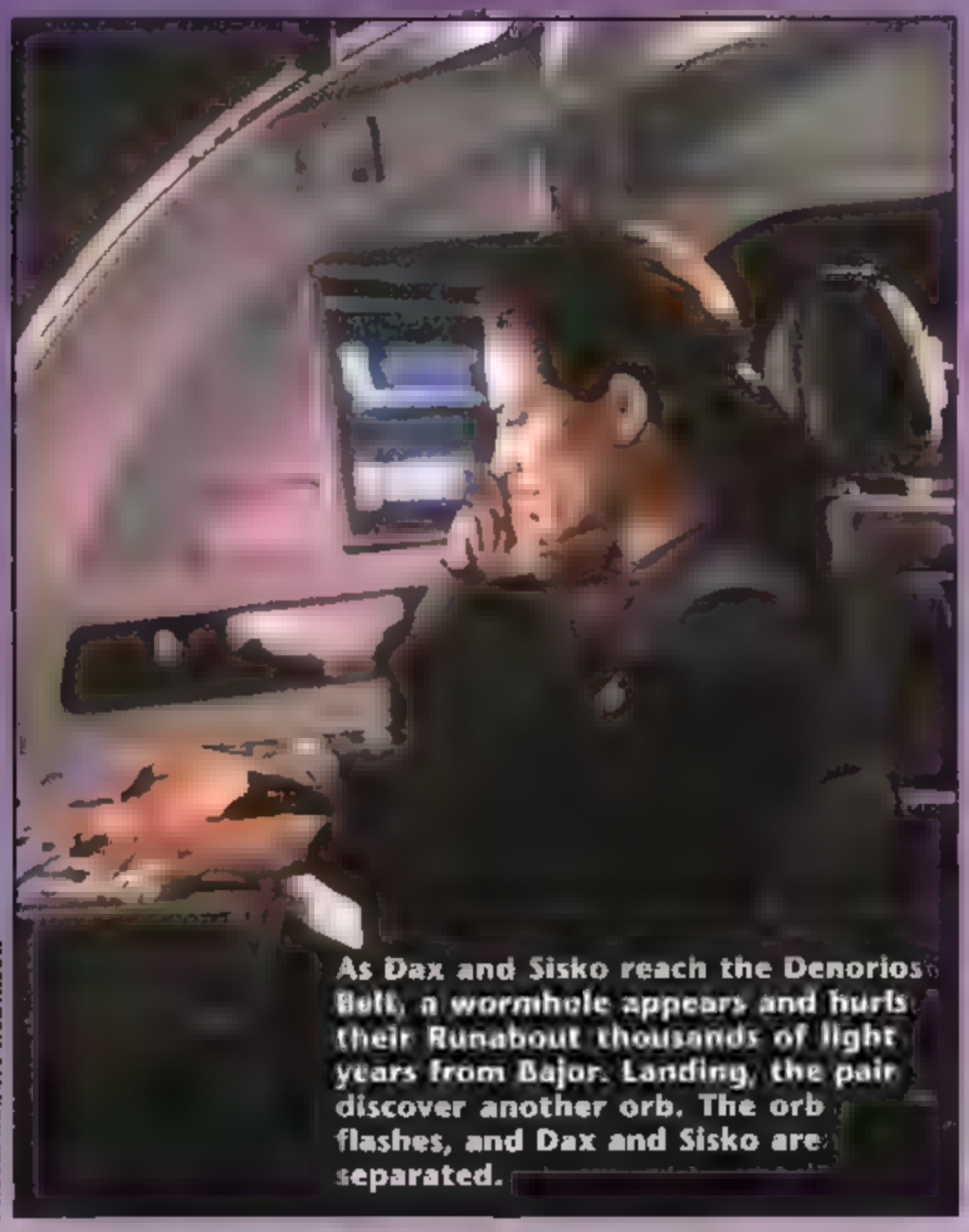


Photo: Robbie Robinson

As Dax and Sisko reach the Denorios Belt, a wormhole appears and hurls their Runabout thousands of light years from Bajor. Landing, the pair discover another orb. The orb flashes, and Dax and Sisko are separated.

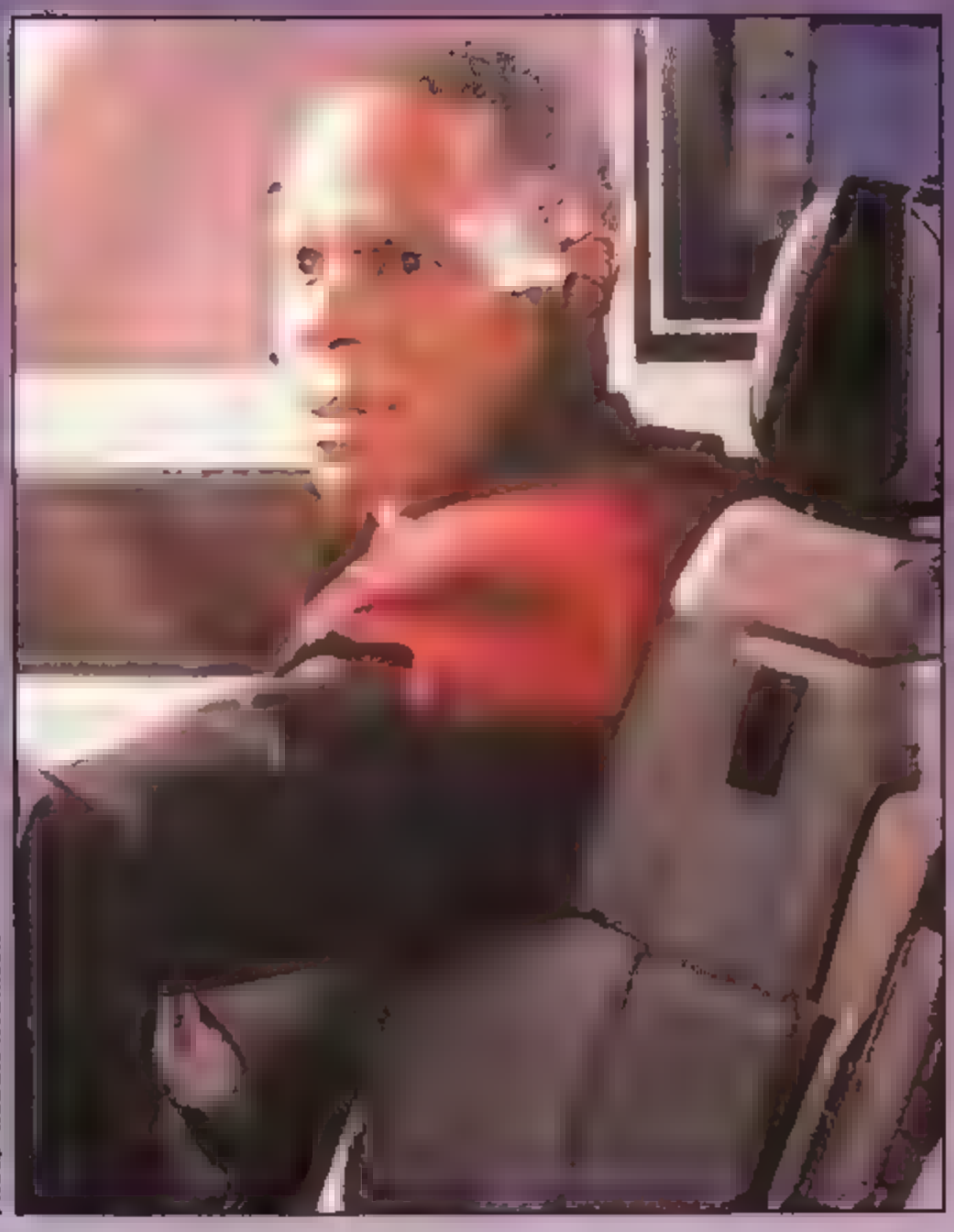


Photo: Robbie Robinson

only to access his past experiences, just as they are now re-creating people and scenes from his life. But the otherwise intelligent entities seem unable to connect with the concept of linear time. In fact, the very notion appears to startle them.

Meanwhile, Miles O'Brien is struggling with the station's subspace field integrity. He has managed only a partial, unstable field. The operations computer recommends against proceeding; O'Brien stubbornly overrides it. The thrusters engage, and *Deep Space Nine* breaks out of orbit.

Warning Klaxons go off all over the space station. The computer warns of the field's imminent collapse and the station's destruction. Fighting the unfamiliar Cardassian technology and overriding safety protocols every step of the way, O'Brien orchestrates a manual energy transfer from the inertial dampers.

Fifteen seconds from complete collapse, they know the result. The field is now whole. *Deep Space Nine* plows toward the wormhole.

On the Runabout, Major Kira, Dax, Odo and Dr. Bashir near the Cardassian warship. They establish contact.

Gul Dukat at first denies any knowledge of the wormhole. Kira tries to reason with him, warning that a hostile life form has been encountered inside the phenomenon.

Dukat suggests that these are the life forms that sent the orbs, and even now

Photo: Kim Gottlieb Walker

Detecting a life form near the Runabout's last coordinates, Kira orders O'Brien to beam it aboard. The life form turns out to be Dax.

Commander Sisko is probably negotiating for their technology. He will see for himself. And signs off.

"So much for reason," Odo comments.

In the other reality, Sisko is back on the familiar beach trying to get through to an entity resembling his late wife. The entity is having difficulty with the concept of death.

Sisko explains that this day, his first meeting with Jennifer, shaped every day of his life that followed. They look to another part of the beach and the actual scene is re-created.

After a playful, teasing conversation, the young Sisko and Jennifer kiss.

Choked up, the older Sisko is forced to turn away, and finds himself back on the *Saratoga* looking into Doran's mute mournful eyes in the moment before he discovers his wife's lifeless body.

The alien Doran notices his reluctance to continue down the corridor to his quarters. She questions him. Sisko explains that it is hard for him to return to this moment.

Finding himself with Jennifer again, Sisko realizes that she and the other images he sees are really alien entities with no knowledge of Earth or time.

"Because this was the day...I lost Jennifer," he says. "And I don't want to be here."

An alien entity resembling the younger Jennifer strides down the fiery *Saratoga* corridor and asks, "Then, why do you exist here?"

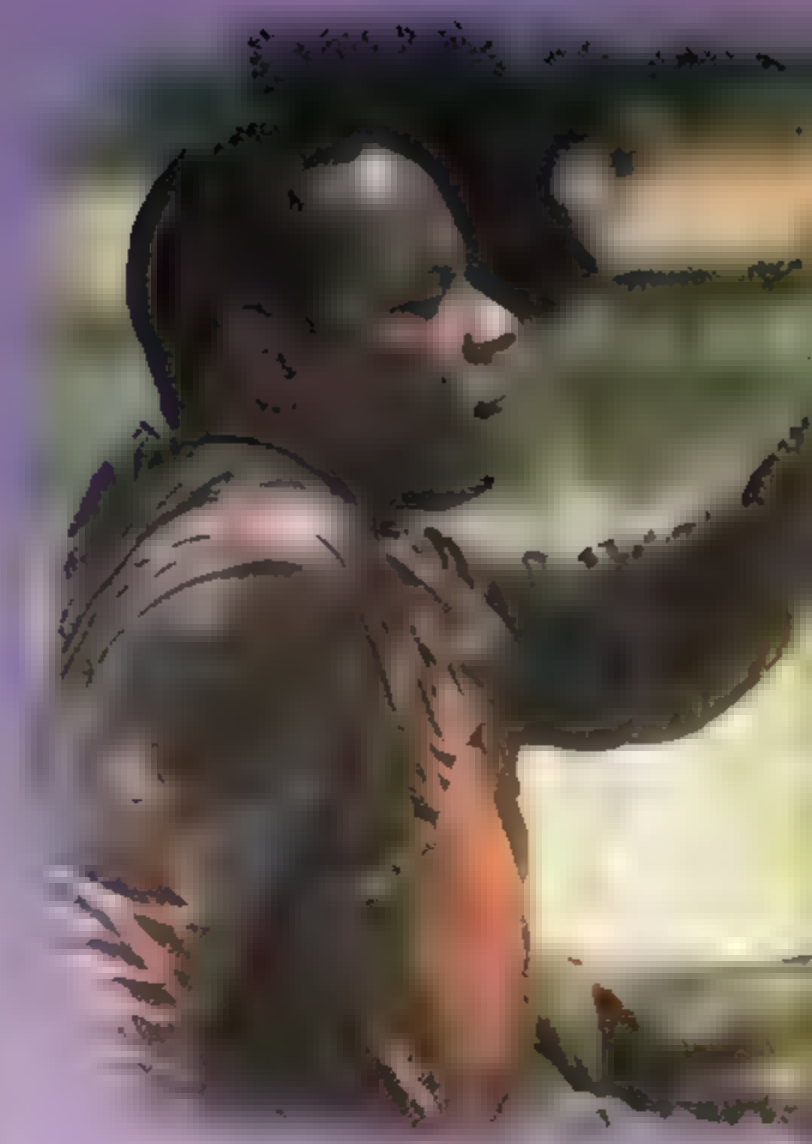
"I...I don't understand," Sisko stammers.

"You exist here," the entity returns, obviously confused.

The scene begins to melt and the too-white reality returns. A shrill whine builds.

Outside the wormhole, the hovering Cardassian warship is sucked in. The whine grows. The warship comes out the other end, damaged.

Approaching the wormhole in the Runabout, Kira and the others are just in time to witness the wormhole shatter into a million fragments of pure light.



And on the other end, the shattering leaves the Cardassian warship stranded in the Gamma Quadrant.

Aboard *Deep Space Nine* in transit to the wormhole, O'Brien has monitored the collapse.

"Do I turn this thing around and go back?" he asks Kira via subspace frequency.

"Maintain your course," Kira orders. "We'll rendezvous here...by then, our scans should be complete."

Acknowledging, O'Brien reports that they've been getting queries from the Cardassians since Gul Dukat's warship disappeared into the wormhole.

"I'm sure you have," Kira says dryly.

"They'll see Gul Dukat in about 60 or 70 years, *if* he starts back right away," Odo adds humorlessly.

In the other reality, Ben Sisko demands to know what just happened. The alien entities inform him that others of his kind entered the wormhole, which they have just terminated.

An alien Picard says, "Our existence is disrupted whenever one of you enters the passage."

"Your linear nature is inherently destructive," says another.

"You have no regard for the consequences of your acts," adds a third.

Sisko tries to tell them that humans are aware of consequences, but he's not getting through. The entities are unable to grasp how this is possible when humankind cannot foresee specific consequences.

When an alien in the form of his son Jake asks Sisko to explain, Sisko says, "We use past experience to help guide us."

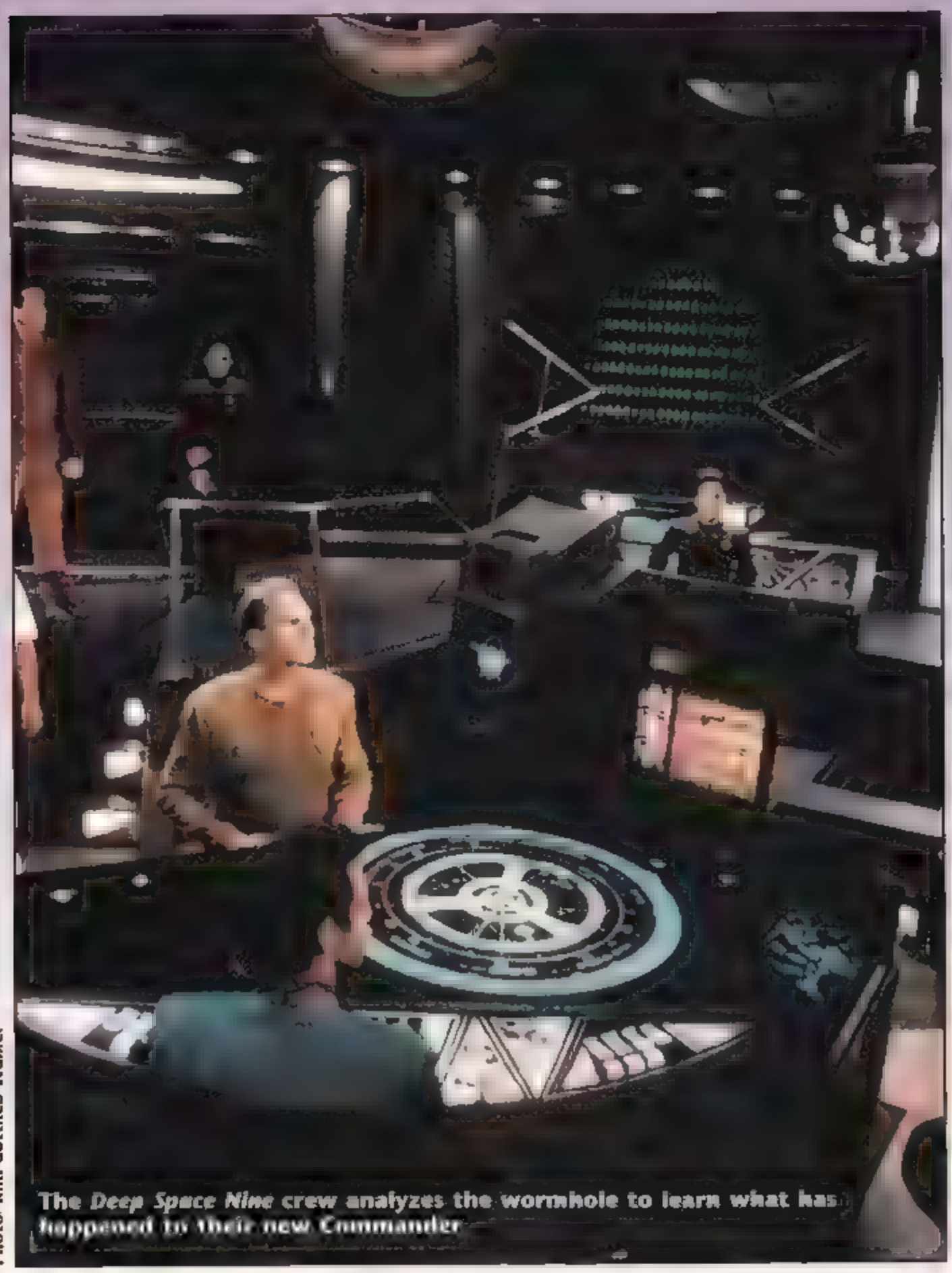


Photo: Kim Gottlieb Walker

The *Deep Space Nine* crew analyzes the wormhole to learn what has happened to their new Commander

He goes on to tell how for Jennifer and himself, the sum of their life experiences prepared them for the day they met and the mutual recognition of their rightness for one another.

"When we married, we accepted all the consequences of that act, whatever they might be...including the consequence of *you*."

"Me?" the alien Jake asks.

"My son, Jake," Sisko replies.

The scene shifts to a starship Sick Bay, and the moment after which Jennifer has given birth to Jake. This Jennifer is obviously an alien, but she begins to understand the concept of procreation.

And the scene shifts again, this time to a 1920s Chicago Cubs baseball game. The other players are aliens.

They judge the game to be aggressive and adversarial. Sisko despairs of explaining baseball to entities who have trouble with linear progression, but he gives it a shot, explaining how through strategy and consequences, the game takes shape.

"And you have no idea what that shape is until it is completed?" asks the alien batter.

"That's right. In fact, the game wouldn't be worth playing if we knew what was going to happen."

"You *value* your ignorance of what is to come?" the Jake alien blurts out, flabbergasted.

Sisko replies that this is the most important thing they can understand about the human race. The unknown defines human existence. The race seeks not only answers, but new questions. Humans are by nature explorers, not conquerors.

Photo: Julie Dennis

Photo: Kim Gottlieb-Walker

Learning that the Cardassian warship is heading for the Denorios Belt, Dax and O'Brien try to propel the station closer to the wormhole, allowing Bajor to claim it first.

As he waits for an answer, Sisko finds himself back on the crippled *Saratoga*, beside his dead wife.

"If all you say is true, why do you exist *here*?" he is asked

Sisko has no answer to that question.

Meanwhile, at *Deep Space Nine* Ops, Kira and the others watch three huge Cardassian warships on the master viewscreen. Kira orders O'Brien to establish a high energy Thoron field so the station's almost-nonexistent defense systems can't be scanned, and accepts a hailing from the Cardassian Commander, Gul Jasad.

Demanding information on their missing warship, Jasad openly scoffs at Kira's reply.

"You expect me to believe that someone created a wormhole," the furious Jasad rages, "and now conveniently disassembled it?"

He cuts transmission. Dax reports subspace is flooding with anti-lepton interference—effectively cutting of communications with Starfleet. O'Brien adds that the Cardassians are powering up their forward phaser array.

Gul Jasad comes back on the viewscreen to demand the unconditional surrender of *Deep Space*

Nine. They have an hour to prepare.

"I can't believe the Cardassians would ever attack a Federation outpost," Dr. Bashir says dully.

Kira glances toward Bashir. "Did I mention, Doctor, that heroes often die young?"

Elsewhere, Ben Sisko is still in the simulacrum of his burning *Saratoga* quarters.

"What is the point of bringing me back again to *this*?" he demands of the familiar *Saratoga* officers who are not who they seem to be.

"We did not bring you here," one says.

"*You* bring *us* here."

"You exist here."

Sisko asks for the power to go elsewhere. And suddenly Kai Opaka appears, intoning, "We cannot give you what you deny yourself. Look for solutions from within, Commander."

And Sisko hears himself beg, "Just help me get her free."

He turns—and the scene in which he attempted to free his wife from the wreckage replays itself.

Watching, helpless, the real Sisko mutters, "I was ready to die with her."

"Die—what is this?"

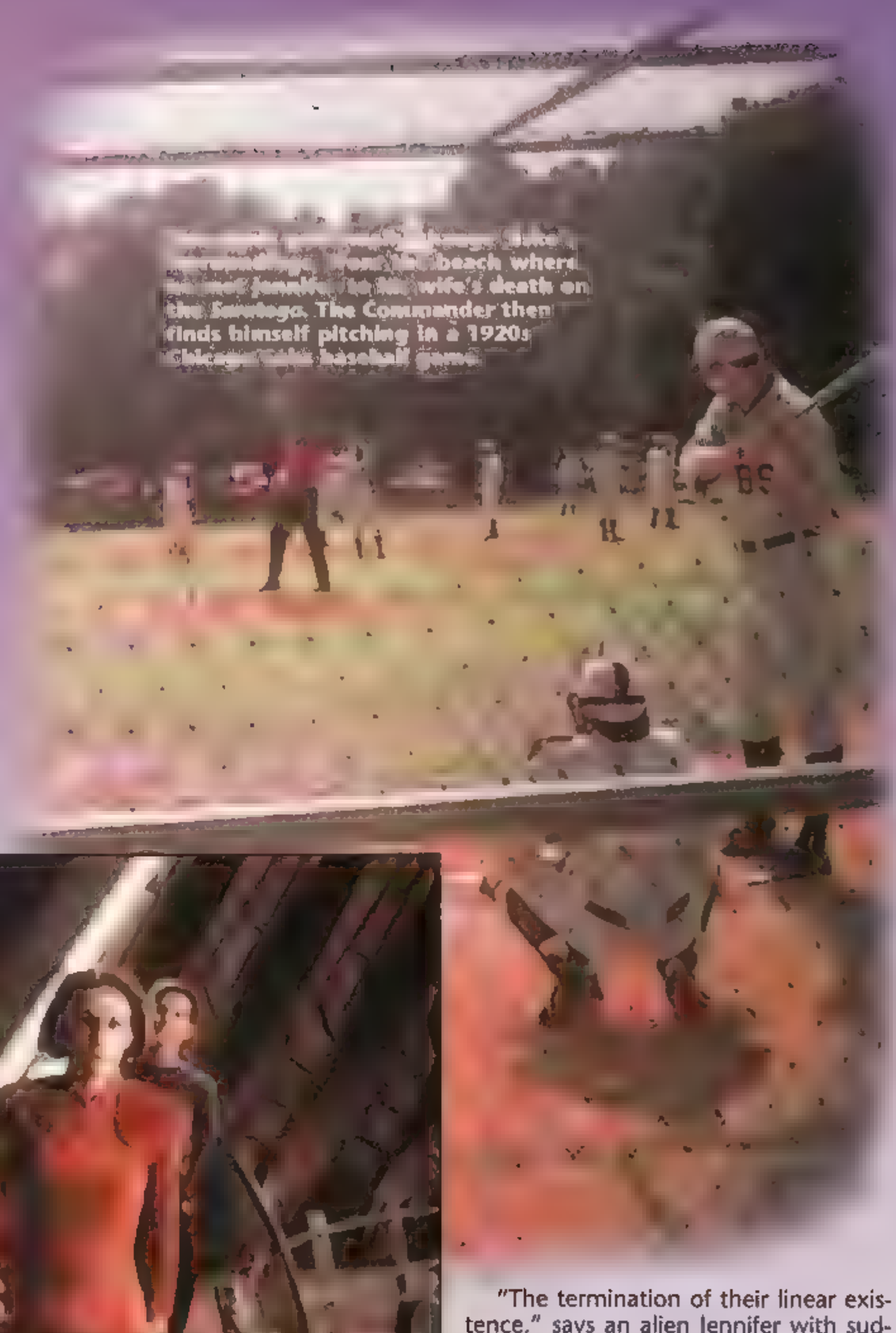


Photo: Kim Gottlieb-Walker

Odo asks Kira to accompany her, Dax and Bashir in the Runabout to the Denorios Belt, where he was first found. Being the only one of his kind, the trip may help the alien answer questions about himself.

"The termination of their linear existence," says an alien Jennifer with sudden understanding. She places a hand on Sisko's shoulder.

"I never left this ship," Sisko realizes.

"You exist here."

"I...exist here," Sisko repeats, an understanding of his own dawning.

As the replay Sisko is led out of the room, the real Sisko drops to his knees and takes his dead wife's limp hand.

"None of your past experience helped prepare you for this consequence," the Jennifer alien observes.

"And I've never figured out how to live without her."

"So you choose to exist here. It is *not* linear."

"No," Sisko admits. "It's *not*...linear."

Releasing Jennifer's hand, Sisko breaks down and for the first time begins to grieve. After a moment, he stands up. The only ones left in the room are the alien *Saratoga* officers.

along the Promenade. Dr. Bashir rushes to help Odo with the wounded, and takes charge in a way that shows he is no callow youth.

Photo: Julie Dennis

Photo: Julie Dennis

Sisko explains baseball's linear progression to "Jake" and the other aliens, who don't understand the appeal of not knowing the final results in advance.

Understanding looks pass between them—and the unbelievable whiteness overtakes Ben Sisko one last time.

Back at *Deep Space Nine*, Kira orders O'Brien to fire six photon torpedoes across the bow of Gul Jasad's warship.

O'Brien objects. "We only *have* six photons, Major."

"We're not going to win this battle with torpedoes, Chief," Kira retorts.

O'Brien launches. The torpedoes detonate harmlessly all around the lead Cardassian ship. A stunned Jasad hails, demanding an explanation.

"You don't think Starfleet took command of this space station without the ability to defend it, do you?" Kira bluffs. "So, if you want a war, I'll give you one."

On the Cardassian Bridge, Jasad confers with his officers, trying to estimate his foe's war-waging capabilities.

"What are their defenses?" Jasad demands.

"According to our scans," one tells him, "an estimated 5,000 photons...integrated phaser banks on all levels..."

Jasad doesn't buy it. "Somehow, they've created a massive illusion of duranium shadows," he theorizes.

But no one is sure.

Over at *Deep Space Nine*, sensors detect a Cardassian call for reinforcements as the warships line up in formation.

Kira calls for battle stations.

The Cardassians open fire. But the charges explode off the station's docking ring without causing damage.

O'Brien responds with a pulse compression wave emitted by the phaser banks. A Cardassian ship takes a hit. Fire is returned. The engagement is on!

Deep Space Nine gets the worst of it, sustaining several severe strikes. Shields are dropping rapidly. A fuel line ruptures

But the situation soon becomes desperate. Having no other option, Kira prepares to signal the station's surrender. Then, Dax reports a huge neutrino disturbance.

The wormhole explodes into view directly behind *Deep Space Nine*.

"What did I tell you, Jasad?" Kira shouts. "*There's* your wormhole!"

Out of the wormhole speeds a Runabout—towing the missing Cardassian warship. Commander Sisko's very welcome com voice filts Ops.

"Sorry to be so late. I didn't know we were having company. Clear me for docking, Mr. O'Brien."

Stepping out of the Airlock Gate moments later, Sisko receives casualty reports from Dr. Bashir. He's relieved when Jake runs into his arms, safe. All is well.

The next day, Commander Sisko receives Captain Picard in his *Deep Space Nine* office, and briefs him. The Cardassians have pulled back, as much frightened by the sight of a tiny Runabout towing one of their warships as by the *Enterprise*'s arrival. More

Photo: Kim Gottlieb-Walker

Kira tries to convince three Cardassian warships that Gul Dukat's vessel was sucked in by the now-missing wormhole, but to no avail.

Photo: Kim Gottlieb-Walker

The [illegible] established Bajor as a major crossroads planet. In addition, Sisko has [illegible] to live with his wife's death, and is happy to accept his now-vitally important role as Commander of *Deep Space Nine*.

importantly, the alien life forms have agreed to allow safe passage for ships traveling to the Gamma Quadrant via the wormhole.

Picard is pleased. Bajor will become a major crossroads planet, and, he adds, command of *Deep Space Nine* will become one of Starfleet's most important assignments.

"Captain, regarding our conversation about someone to replace me," Sisko says. "I'd prefer you ignored it, sir."

"Are you certain this is what you want? Because we can't have someone in command here who..."

"I'm certain, sir," Sisko says confidently.

Later, on Bajor's surface, Sisko meets with Kai Opaka, and informs her that 14 planets have contacted him about opening a trade route through Bajoran space.

"The prophets have been generous," Kai Opaka intones.

"I have a lot to tell you about your prophets, Opaka."

"Does it surprise you that I do not wish to hear?"

Sisko shakes his head

Opaka says, "Perhaps that is why a disbeliever was destined to seek them—one should never look into the eyes of his own gods."

"It was...quite a journey."

Kai Opaka wisely assures Ben Sisko, "It was only the *beginning* of your journey, Commander."

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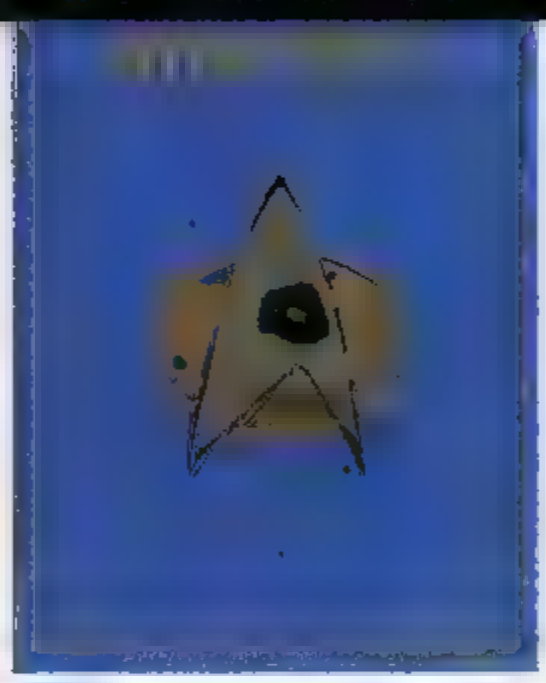

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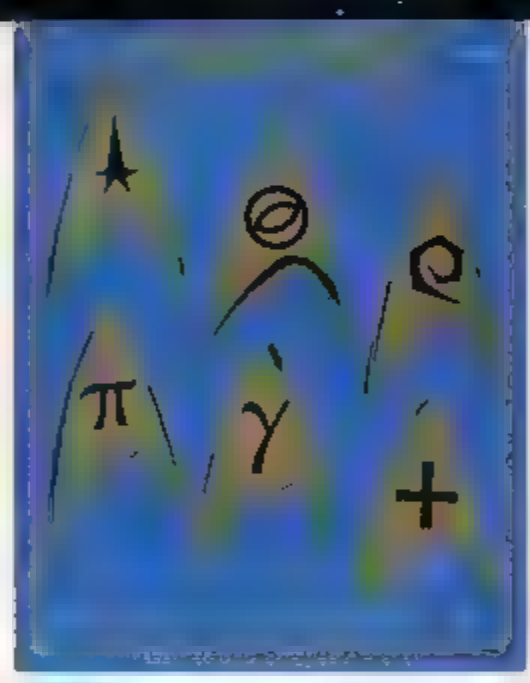

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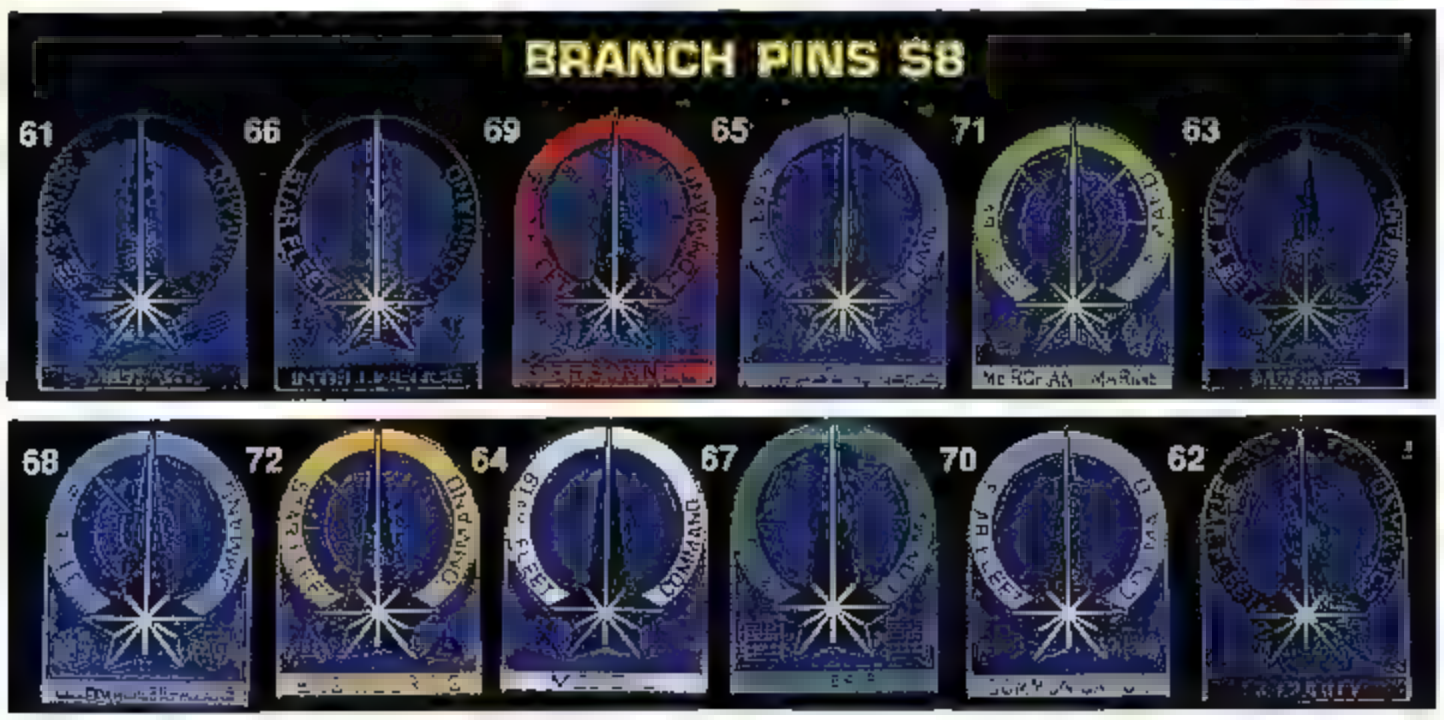

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STAR TREK DEEP SPACE NINE™ Director

David Carson

By JOE NAZZARO

David Carson is still one of the luckiest Englishmen around. In the few years since he moved his family to America, the veteran director has piled up an amazing list of credits, including *Northern Exposure, Alien Nation, Homefront, Doogie Howser, M.D., L.A. Law* and, of course, *STAR TREK: THE NEXT GENERATION*. His work on the latter series led to his being offered the two-hour pilot for the new series, *STAR TREK: DEEP SPACE NINE*.

Despite the endless filming days and re-shoots, the massive technical challenges, and the inevitable, if uninformed, comparisons with *THE NEXT GENERATION*, Carson couldn't be happier with the assignment. After all, it's not often that a director gets a chance to oversee the creation of a new universe.

Although Carson was never told exactly why he was chosen to direct the pilot, he points to his previous work on *THE NEXT GENERATION* (directing four segments, including the acclaimed "Yesterday's Enterprise") as his trial by fire. "We never went through the interview process or anything like that," he recalls, "because the producers and executives at Paramount knew my work, and we've gotten along very well. With *THE NEXT GENERATION*, I've always tried in the past to interpret and, to a certain extent, embellish what they're looking for when they write, and to do it within the amount of time they want it done. I try to give them as much as I can.

"I don't particularly classify doing *STAR TREK* as, 'Well, I'm going off to do an episode of television.' I find *THE NEXT GENERATION* to be a very interesting thing to shoot, so we never really had a conversation about that. They just said they would like me to do it, because they liked the work I had done on *NEXT GENERATION*, and they thought I would do a really good job on this one."

Due to the pilot script's complexity, Carson was given an extensive pre-production period to hammer out various technical problems. "Some of the things that had to be dealt with in the script," he explains, "were complex optical and special FX sequences, therefore I had to be well prepared ahead of time with all the departments working together. We had to plan it like you would plan a feature film, holding meetings to develop things, dealing with the complexity of the various sets and the cost of items.

"As we started realizing that many things envisioned *couldn't* be done because of their large, prohibitive cost, we had to find imaginative solutions and clever ways of achieving the same emotional and physical effects from a different way around. It was like approaching an enormous jigsaw puzzle."

Photo: Danny Feld

Avery Brooks is "a wonderful, classically trained actor," says Carson, while Nana Visitor "is absolutely right" for Kira Nerys.

Director David Carson thinks "there are many things people will like" about *STAR TREK: DEEP SPACE NINE*.

Photo: Julie Dennis

One of Carson's biggest responsibilities as *DEEP SPACE NINE*'s first director was helping to assemble an impressive cast of characters to populate the new series. Selecting the appropriate actors required a considerable amount of time, luck, and in some cases, intuition.

"The definition of the roles in *STAR TREK*," the director insists, "is never complete until the actor who's right to play the part is found. You have the words written on the page, you have an idea of *what* the character is like, and then you have all these actors, each of whom has a different take on the character. One or two of those actors will fit, sometimes in a surprising way, a way you hadn't expected them to fit. There may be a certain actor who you hadn't expected to bring that character to life, particularly the way he or she does, so the process is a very exciting one.

"It's STAR TREK in very bold letters, and underneath that in much smaller letters is DEEP SPACE NINE."

"In a sense, it's a bit like casting Shakespeare, because there are *no* prototypes or stereotypes in Shakespeare, or in *STAR TREK*, especially *DEEP SPACE NINE*, which is a separate entity from the *STAR TREK*s that preceded it. You're creating people who live centuries in the future, and the characteristics they bear are very elusive until they appear in front of you; it then becomes much more interesting to deal with."

For the role of Starfleet Commander Benjamin Sisko, (played by Avery Brooks), Carson stresses the importance of finding an actor with great charisma, although he's reluctant to refer to the character as the Captain Picard of *DEEP SPACE NINE*. "I'm not sure about that, because I'm not involved in the series' development, but I know the producers were looking for somebody with the stature of Captain Picard or Captain Kirk to continue the line. Whether that means you'll eventually compare the three separate series I'm not entirely sure, because *DEEP SPACE NINE* has an entirely different slant, but Avery Brooks is a wonderful—like Patrick [Stewart]—classically trained actor, with all the command, emotion and high level of creative skills that are needed to play the Starfleet Commander who's leading the quest into new areas of space."

One of the most talked-about characters may well be Odo, the shape-changing Security Officer played by veteran actor Rene Auberjonois, perhaps best known for his stint on *Benson*. "He's another wonderful, classically trained actor who has spent his life working in the very best and highest echelons of theater," says Carson. "He comes to us with an armory of skills and talent, which he brings into the role. This is very necessary to bring Odo to life and keep him alive. Rene is able, because of his immense skill, to inject an extraordinary variety of shades, interest and warmth into his character, and again, it's a great privilege to have an actor of his wonderful talents, as well as Avery's, on the series."

As far as Odo's actual shape-shifting abilities, Carson is reluctant to discuss the actual changes seen in the premiere installment. "I don't think I should tell you about the transformations Odo does, because they're very critical to the plot," he warns. "I don't even tell my family what's going on in the story!

"At the moment, we're about to start shooting those complex bits of 'morphing,' which involve all sorts of new techniques our opticals people are using to make it a real state-of-the-art type of transformation. They—as all talented people do—feel the wonderful work that was done in *Terminator 2: Judgment Day* has passed us by, and they want to improve on that," the director chuckles. "We're nothing if not ambitious!"

The part of Dr. Julian Bashir, the brash young medical officer, is played by Siddig El Fadil, a British actor who brings certain qualities to his character not in the original script. "That's part of the casting process," notes Carson. "We really weren't looking for somebody with a British accent; Siddig just appeared, and in fact," the director pauses for a moment, then corrects himself. "I'm sorry, he didn't 'just appear.' He was in a TV movie about T.E. Lawrence made in Britain, and he played the part that Alec Guinness played, although as a younger man, of

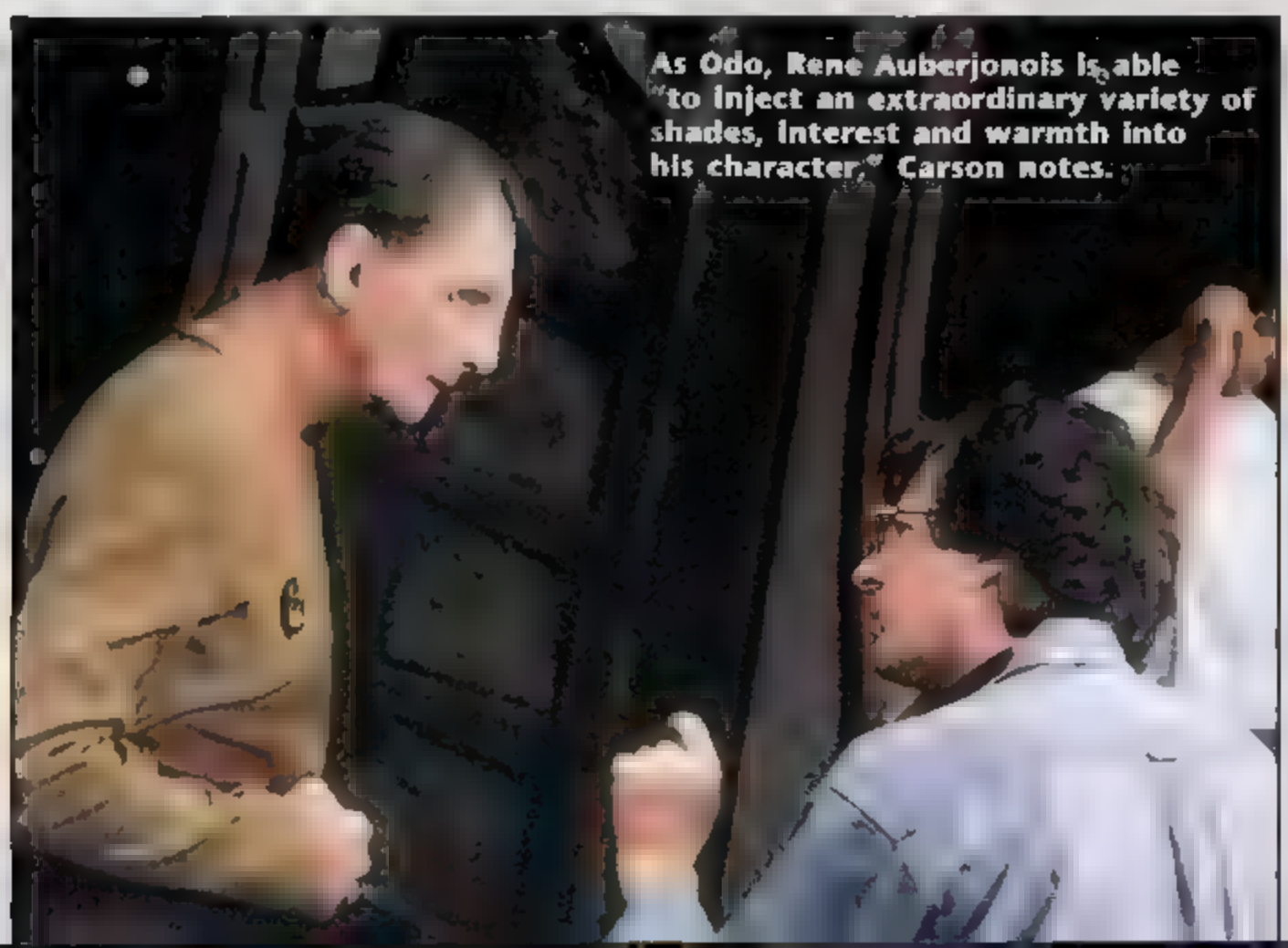


Photo Ellis Gottlieb Walker

As Odo, Rene Auberjonois is able "to inject an extraordinary variety of shades, interest and warmth into his character," Carson notes.

Brooks and Cirroc Lofton receive father-and-son advice from Carson.

Photo: Julie Dennis

course. He played it wonderfully well, and we asked the casting director in London—we had casting people on it in London and Europe—to get him to read the part for us, and he was wonderful. Once we all saw him, there was never any question but that we wanted him to play Bashir. He came over and read for us, and the studio also thought he was wonderful.

"Even though he's not really experienced, I believe Siddig is a wonderfully talented actor, and will become one of the big centers of interest in the show," he adds. "He has all those magnetic qualities that you look for in a leading actor, and being so young and having such a great opportunity as this so early in his career is going to be very good for him. Siddig has the ability to switch on this wonderful, disingenuous boyish charm one moment, and then transform it into icy steel the next. He can also be a bit of the bumbling buffoon, and then become gung-ho. As with many talented actors, he's very varied and multi-dimensional in his interpretation of the part."

The last role to be cast was Jadzia Dax, the Starfleet Science Officer. Actress Terry (*Hellraiser III*) Farrell was selected to play the Trill female, although last-minute makeup changes meant having to re-shoot several scenes.

"They decided it was important enough to spend the money," reveals Carson. "The first type of makeup [the original Trill makeup, as seen in *THE NEXT GENERATION* episode "The Host,"

"It's a bit like acting Shakespeare."

consisted of prosthetic appliances for the forehead and nose] wasn't particularly successful on her, and as she was cast very late, it didn't give [makeup supervisor] Michael Westmore enough lead time for everyone to be sure of what was *needed* before we had to start shooting with it. Terry was cast after shooting had started, and the schedule demanded that she be shot at a certain time.

"That's what we did, but either the tests hadn't been completed by the time we started shooting, or the producers and studio changed their minds. Anyway, they decided to change her look, and decided we should re-shoot for another two days, which is why the shoot lasted as long as it did. We were originally scheduled to finish a bit earlier."

So far, the only character to jump ship, so to speak, from the *U.S.S. Enterprise* to *Deep Space Nine* is Miles O'Brien, played by *NEXT GENERATION* veteran Colm Meaney. According to Carson, the new series gives Meaney a chance to shine.

"Over the years, his role has grown and become more and more important [in *THE NEXT GENERATION*], but now, with the prospect of however many years ahead of them, and his character being very much in the forefront of this series, I think we'll be seeing him do some wonderful things. Colm's a very good, very personable actor."

Filling the role of Sisko's 14-year-old son Jake is Cirroc Lofton, who makes his TV debut in *DEEP SPACE NINE*. Carson is quick to point out that any similarities between Jake Sisko and *THE NEXT GENERATION*'s Wes Crusher are so minor as to be almost inconsequential.

"They're almost totally different, because of the set-up of the characters," he notes. "First of all, Wesley worked on the *Enterprise* in whatever junior capacity, and Jake doesn't. Jake has a father, but no mother, and his father happens to be the Commander. That's going to make what happens to him on the space station quite interesting in a way that Wesley Crusher wasn't dealt with. I may be wrong about this, but I think they're going to put Jake in school and things like that. He's Sisko's son, and as such, the relationship between father and son will be of paramount—no pun intended—importance to the series.

"In a way, the relationships and emotional content of the relationships in *DEEP SPACE NINE*, certainly in the two-hour film, are very important, as important as the pyrotechnics or the script. I imagine the relationship between father and son is going to develop even more as the series goes on. You're going to see a man who has this very responsible position having to deal with being a single parent, out on the galaxy's edges."

Photo: Kim Gottlieb-Walker

Siddig El Fadil will become one of *DS9*'s "big centers of interest," says Carson. Jadzia Dax (Terry Farrell) was the last role cast for the series.

Photo: Julie Dennis

With O'Brien "very much in the forefront" of *DS9*, Carson thinks "we'll be seeing him [Colm Meaney] do some wonderful things."

Genre fans may have trouble at first recognizing Armin Shimerman's role in *DEEP SPACE NINE*. Shimerman, probably best known as Pascal from *Beauty & the Beast*, is hidden under several layers of makeup as the station's Ferengi bartender. "Oh yes, Mr. Quark," says Carson. "He's a very good Ferengi. He has been a Ferengi before ["The Last Outpost," "Peak Performance"]. He has Ferengi roots, as they say, and he's very good at playing this wonderful, sly, enchanting Ferengi who runs the bar."

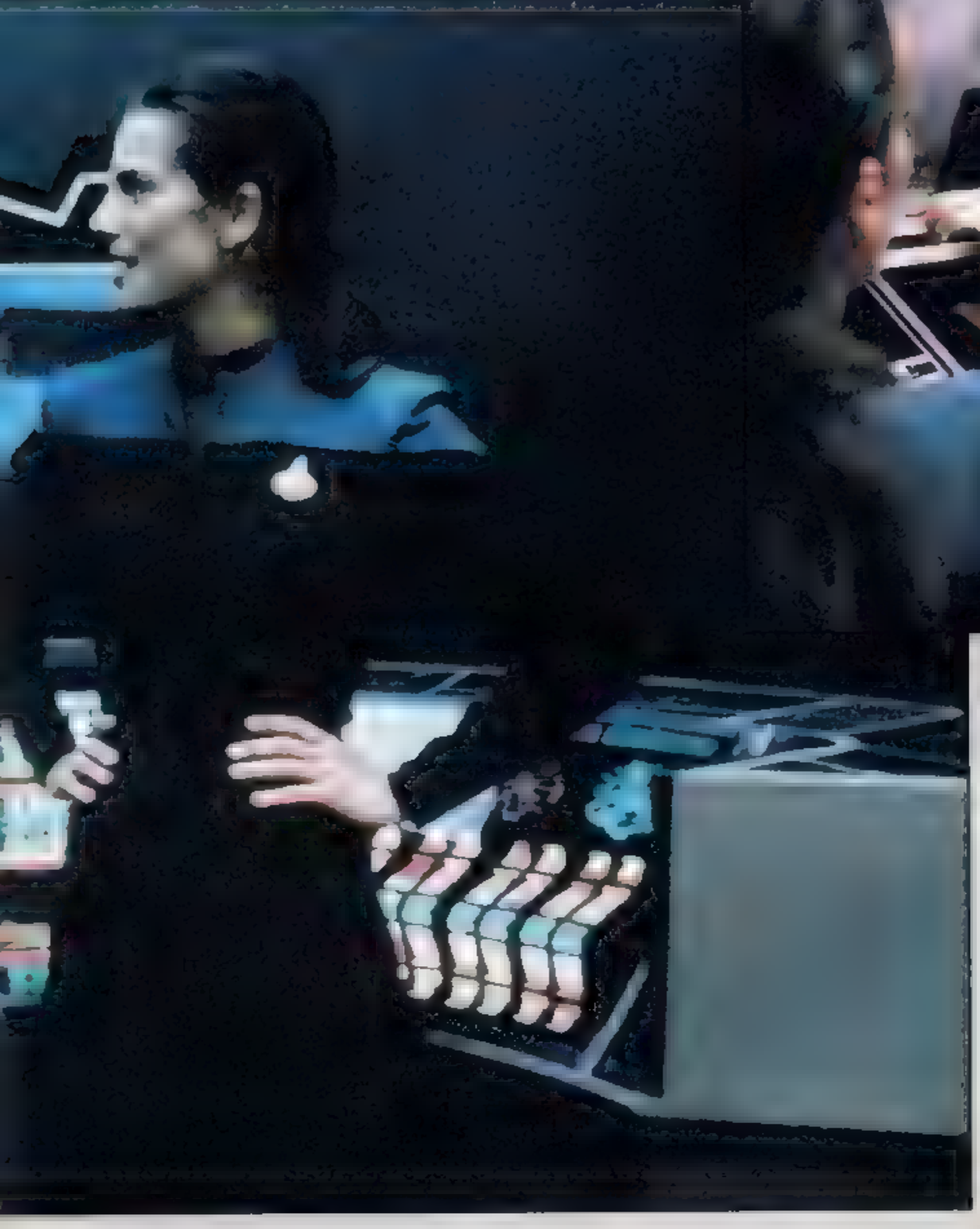
Rounding out the cast is Nana (TV's *Working Girl*) Visitor, who has signed on as *DEEP SPACE NINE*'s Bajoran First Officer, Kira Nerys. Commenting on reports that Visitor's character was *supposed* to be Michelle Forbes' Ensign Ro, Carson insists this *isn't* the case.

"The character of Kira Nerys is totally different from Michelle's character," he maintains, "and the casting of Nana Visitor is absolutely right for the role. She's a wonderful ball-breaker of a character. In a way, she's just the sort of thing you need in a show like this, where one of the elements is that not all the characters are chummy-chummy, getting along wonderfully all the time. They have their differences and their opposites.

> **"In my mind, it's an alien place."**

"I don't think it's any coincidence that the reason *Northern Exposure* is so successful is that the leading characters, Fleischman and Maggie, don't get along, yet there are, in the audience's eyes, romantic possibilities. In the first

Photo: Robbie Robinson



The director plots a course of action for Sisko (Brooks) and the *DS9* crew.

two years of that show, they were diametrically opposed, which I think audiences really liked, because it set up the questions in their minds about what was going to happen. With *DEEP SPACE NINE*, if they like the people—and I'm sure they're going to like Nana Visitor—they'll be intrigued, and want to watch even more. The possibility of getting a bigger audience and spreading the *STAR TREK* word are great with this show."

Carson hopes that *NEXT GENERATION* fans will give *DEEP SPACE NINE* a chance before they start making comparisons between the two series. "It's going to be very difficult to make a comparison because the elements are so different. We're not doing what the first two series did, which was to be on board a ship traveling to various places and encountering things. The very premise of the new series is opposite that. We're on a station that isn't meant to move, and people and stories come to it.

"In my mind, it's an alien place. It isn't like we're on board the *Enterprise*, and we're not on a starship or in Federation territory. We're in an alien place, so the atmosphere, the way they behave and interact is all different from *THE NEXT GENERATION*, but excitingly so. I think people are going to have to treat it as something exciting and brand-new."

While Carson tries to downplay comparisons between *THE NEXT GENERATION* and *DEEP SPACE NINE*, he acknowledges that there is a link betwen the two series that cannot be broken. "Despite what I've just said, you can't ignore that the name on the top of the script is not just *DEEP SPACE NINE*. It's *STAR TREK* in very bold letters, and underneath that in much smaller letters is *DEEP SPACE NINE*. Therefore, you would expect, and I think the people who love *STAR TREK* would feel cheated if there wasn't a handing on of the scepter, if you like, from one series to the other.

"What the writers have very cleverly done is to engineer a way of handing over that scepter, but they've done it emotionally by using the emotional content to do it, and creating a pocket from the past. It's one of the most famous pasts of *Enterprise* history that nobody has ever seen before, examining it in big close-up so it can be used as the main thrust for the story's emotional power and emotional thread. The *Enterprise* and the space station *Deep Space Nine* are inextricably linked psychologically, and in a way that through the two hours of Sisko's journey, it serves as a sort of analogy to launch himself and *DEEP SPACE NINE* away from the *Enterprise* and *THE NEXT GENERATION*."

"You're creating people who live centuries in the future."

With the *DEEP SPACE NINE* pilot behind him, David Carson is off to work with *Doogie Howser, M.D.* As for *DEEP SPACE NINE*, the director has already been booked to direct two more episodes.

"I think there are many things that people will like about this series," he comments, "and I really loved working on the script, trying to bring it to life and working with an immensely talented cast of actors. The epic sweep of the whole story is going to carry the viewer along on an ever-developing wave of surprises, laughter, sadness and excitement that they haven't encountered in some time."

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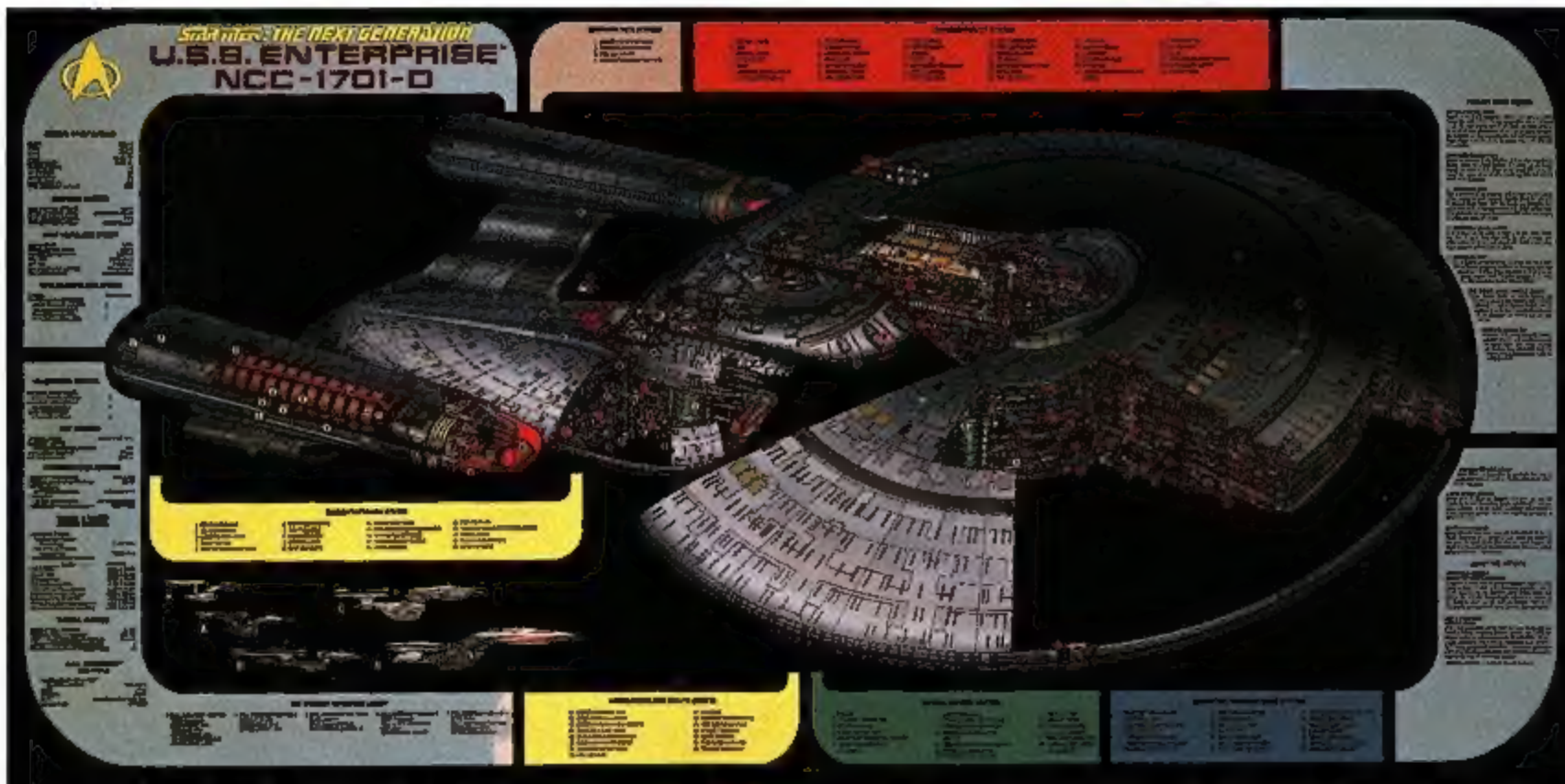

More than 2 1/2 years were spent creating this cutaway poster to ensure accuracy. Contains little-known details and 120 callouts on the Engine/Propulsion, Tactical/Defense, Navigation, Computer and Command Systems of the U.S.S. Enterprise™ NCC-1701-D. Poster art electronically enhanced and color-corrected on the new Kodak Premier System to match original art prior to printing. This poster (25 1/2" x 48") will be printed on 100-lb. white paper stock and shipped in a tube.

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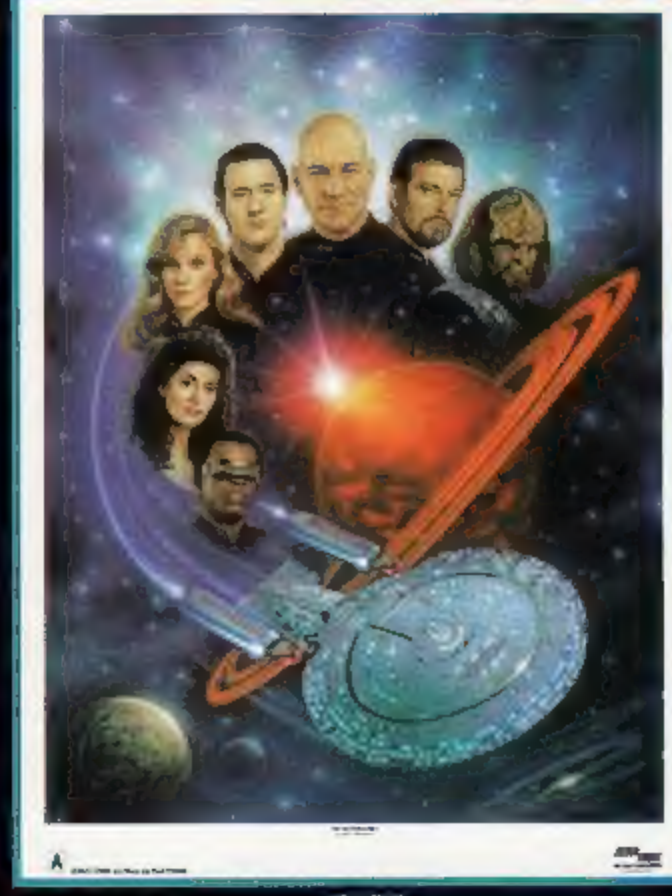

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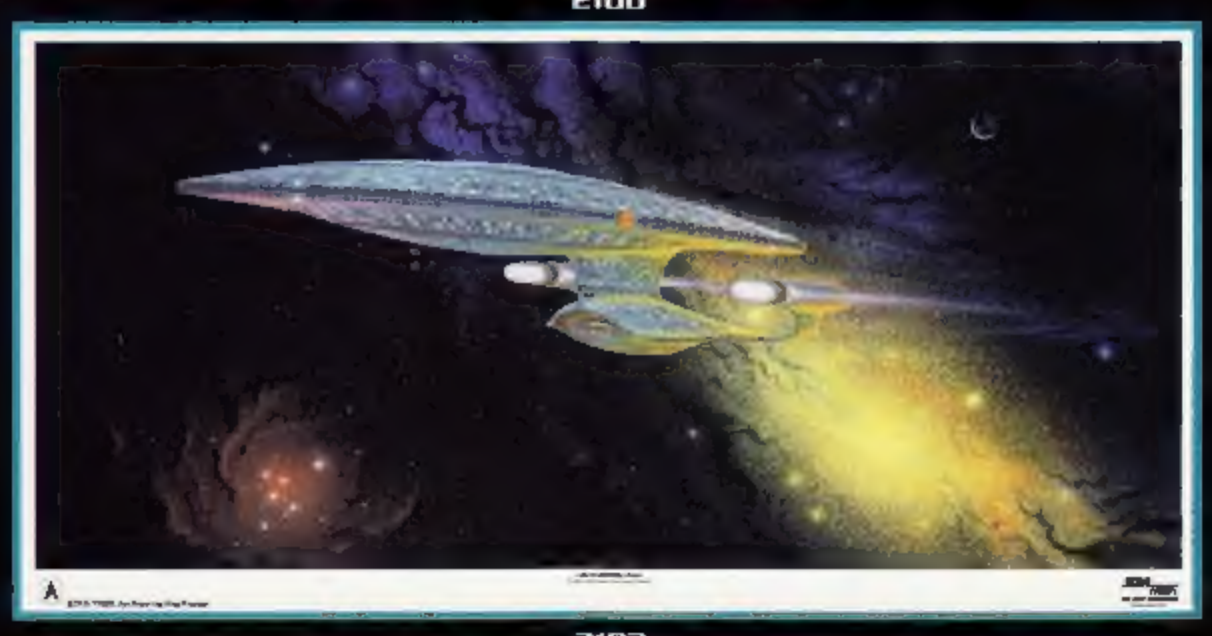

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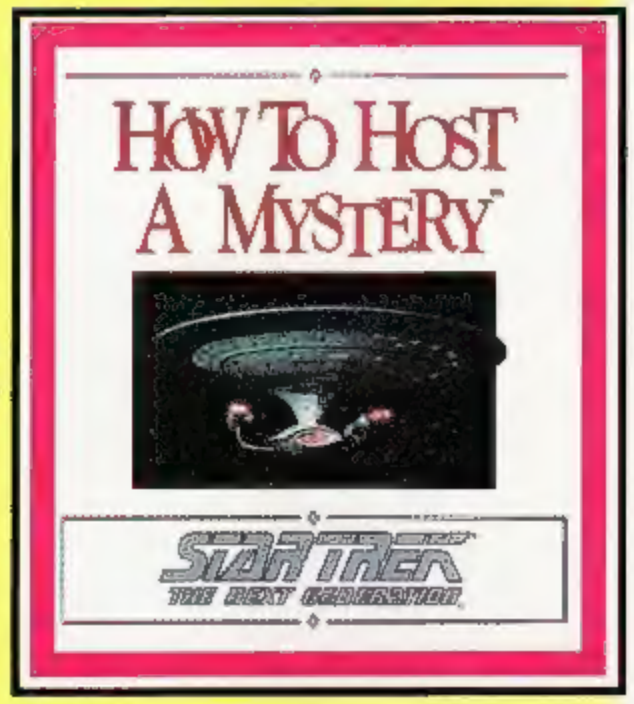

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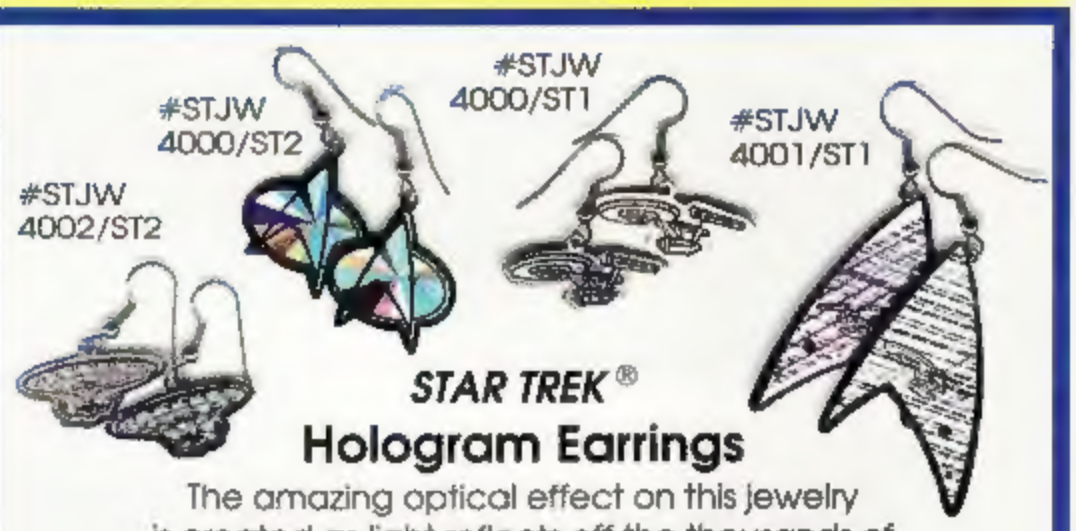

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